

CLEVELAND ART



Dear Members,



**Cover: Nepcetat
(One-That-Sticks-
to-the-Face) Mask**

(detail) about
1840–60. Central
Yu'pik artist, prob-
ably lower Yukon
River, Alaska. Thaw
Collection, Feni-
more Art Museum,
Cooperstown, New
York T0231. Pho-
tograph by John
Bigelow Taylor

One might think of this issue of our magazine as a series of introductions. First, our associate curator of Pre-Columbian and Native North American art Susan Bergh offers an article about the new exhibition *Art of the American Indians: The Thaw Collection*, which opens to the public on Sunday, March 7. We are particularly excited by this show because we have not presented an exhibition of native North American art in more than 30 years. You will want to attend the member's preview on Saturday night, March 6, from 6:30 to 9:00, that will feature hands-on art activities.

Next, we're pleased to introduce a new associate curator of Japanese and Korean art, Seunghye Sun. Since 2002, Sun has served as curator at the National Museum of Korea, where, as the first curator of Japanese art in Korea's history, she planned and installed the permanent galleries of Japanese art. This is invaluable experience, as the second phase of our expansion project is under construction and its Asian galleries await.

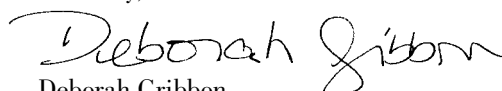
Associate director of music Tom Welsh then introduces the adventurous musician John Zorn, who leads his new Masada Sextet in a concert in the renovated Gartner Auditorium on March 26. And that's not the only Gartner event: we're celebrating the reopening of our concert hall with seven VIVA! & Gala performance events during March and April, as this beloved series returns home after more than four years "around town" visiting concert halls around the city while our renovation was under way. In addition to those paid subscription concerts featuring international touring artists, the

department of performing arts, music, and film has also put together an "opening nights festival" of totally free concerts, with ten nights featuring a variety of local and regional performing artists. This series is designed to show off the Cleveland area's extraordinarily rich musical and performing arts community, and to demonstrate the renovated auditorium's ability to support a wide variety of performance genres.

And finally, chief curator Griffith Mann offers an overview of major acquisitions the museum made during 2009, calling out about 30 of the more than 400 works of art the museum acquired last year. Our new magazine format allows us to include 16 additional pages in this issue so that we may properly introduce and illustrate these remarkable additions to the collection. I think you'll look at these stunning works of art and conclude, as we have, that maybe 2009 wasn't such a bad year after all.

On behalf of the entire museum, I extend my thanks to you, our members, for supporting this institution and continuing to introduce your friends and family to the unique cultural resource—remarkable not only for its quality but for the free access it offers to the public—that is the Cleveland Museum of Art.

Sincerely,


Deborah Gribbon,
Interim Director

CLEVELAND ART

Cleveland Art: The Cleveland Museum of Art Members Magazine

Vol. 50 no. 2, March/April 2010 (ISSN 1554-2254) Published bimonthly by the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106-1797. POSTMASTER: Send address changes to *Cleveland Art: The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.

Questions? Comments?

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Sitting Bear—Arikara 1908. Edward S. Curtis (American, 1868–1952). Photogravure, plate 153, in portfolio V, published 1909. Presented by Mrs. James H. Hoyt, Elton Hoyt II, and Mrs. Amasa Stone Mather in memory of James H. Hoyt 1995.203.25.1

Note: Last issue we inadvertently used this caption to identify a similar image; that portrait was of Yellow Feather.

KELVIN AND ELEANOR SMITH EXHIBITION HALL

NEA



AMERICAN MASTERPIECES

Art of the American Indians: The Thaw Collection March 7–May 30. This traveling exhibition features works from the Eugene and Clare Thaw Collection of American Indian Art at the Fenimore Art Museum in Cooperstown, New York. Artworks in the exhibition represent all major culture areas of North America.

Organized by the Fenimore Art Museum in Cooperstown, NY. This exhibition has been made possible by the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius. The Cleveland Museum of Art's exhibition and education programs are made possible through the generous support of Dominion Foundation, Medical Mutual, and Giant Eagle.



Dominion



MEDICAL MUTUAL



GIANT EAGLE

IN THE GALLERIES

The American Indian Image: Photographs by Edward S. Curtis and Zig Jackson

Through May 30. A century ago, Curtis began a 25-year project photographing Native Americans, creating famed romanticized images. Contemporary photographer Jackson, raised on a reservation in North Dakota, is in the midst of his own project to document the experience of American Indians from his inside perspective.

Toshiko Takaezu Through May 16. Large-scale ceramics by the former professor at the Cleveland Institute of Art, a national figure in modernism.

The Cleveland Gallery: Highlights from the Collection of the Cleveland Museum of Art Through May 16. Works by major figures of the regional art scene from 1890 to 1960, all from the museum's collection.

The Pool about 1918. William Sommer was a member of the Cleveland School, whose work is featured in the Cleveland Gallery. Oil on panel, 99.7 x 79.4 cm. Silver Jubilee Treasure Fund 1945.46

TOURING EXHIBITIONS

Paul Gauguin: Paris, 1889 Through June 6 at the Van Gogh Museum, Amsterdam.



Art of the American Indians

A new exhibition showcases the artistic legacy of this continent's Native peoples

In 1920, the Cleveland Museum of Art's trustees resolved to make "the first attempt of an American museum to show in a constructive way the art of those who lived here before the white man came." The phrase "in a constructive way" indicated the trustees' regard for Amerindian materials as fine art rather than the artifacts of anthropology museums, which then were the main venues for indigenous American art. The trustees backed up their nationally precocious resolution by making Amerindian objects among the first to enter the permanent collection. *Art of the American Indians: The Thaw Collection* renews and extends the trustees' early commitment by bringing 135 masterworks of Native North American art to the museum for the first time in a generation.

Eugene and Clare Thaw, from whose collection the exhibition is drawn, would undoubtedly appreciate the early trustees' prescience. For in the words of Eugene

Thaw, an internationally renowned connoisseur and dealer, "American Indian art stands rightfully with ancient art, with the masterpieces of Asia and Europe." The Thaws began to collect Native American art after Gene retired from a distinguished career as a dealer focused on European Old Masters, and over the course of two decades they amassed a collection of more than 850 Native American objects, many among the best of their kind in the world. In 1992, the Thaws gave the collection to the Fenimore Art Museum in Cooperstown, New York, which built a wing to house the collection and has organized the exhibition. The show opens its national tour in Cleveland before traveling to Minneapolis and Indianapolis.

In its Cleveland iteration, *Art of the American Indians* features 120 works from the Thaw collection, including several that will appear only in Cleveland. Fifteen CMA objects will also be included, providing an opportunity



Girl's Dress about 1895. Lakota (Teton Sioux), North Dakota or South Dakota. Thaw Collection, Fenimore Art Museum, Cooperstown, New York, T0069. Photograph by John Bigelow Taylor

Shaman's Mask

about 1800–1840.
Tlingit, southeast
Alaska. Thaw Collec-
tion, Fenimore Art
Museum, Coopers-
town, New York,
T0214. Photograph
by John Bigelow
Taylor

to see part of the permanent collection that was de-installed in 2005 to make way for the museum's renovation and expansion. The exhibition spans the continent and is organized by geographic regions (see map); in date, the artworks range from antiquity to the present but cluster in the 1800s, a period of tremendous change as the young American republic expanded westward.

One of the pillars of the Thaw collection is the dramatic arts of the Northwest Coast, and the show's entry portal will be flanked by two Tlingit house-post panels, each nearly nine feet tall, across which swoop huge ravens, bringers of light and cosmic order. Beyond, a rare Kwakwaka'wakw (Kwakiutl) potlatch figure, which may depict a wealthy chief, greets visitors, a metaphor for the welcome that Northwest Coast chiefs extend at potlatches, events during which beautiful objects help relate the histories and rights of noble families. Highlights of the Arctic and Sub-Arctic gallery are masks by the Yup'ik (Alaskan Eskimo), who created one of the world's most inventive masking traditions. A remarkable crane mask, which carries a shaman's helper on its breast, will appear alongside a fierce *Nepcetat* ("One-That-Sticks-to-the-Face"), a supremely powerful mask that only shamans wore during their dangerous engagements with supernatural forces on behalf of the human community (see cover).

California and the Great Basin were the epicenters of fine Native basket weaving at the turn of the 20th century, when a Native American basket-collecting craze swept the country during the Arts and Crafts movement. These regions are spectacularly represented by *Beacon Lights*, the celebrated creation of Native America's most famous basket maker, Louisa Keyser (Washoe), also known as Dat So La Le. Just as fascinating as the basket is its backstory, which reveals how romantic concepts of Native Americans have shaped the reception of their art. From the Southwest is a gathering of ceramics, textiles, and wood sculptures that encompass the region's archaeological depth and modern cultural diversity. Internationally famous Diné (Navajo) weavings take their place with works by Nampeyo and María and Julian Martinez, early celebrities of the modern Southwest ceramics revival who created some of the finest Pueblo pottery ever made.

From the Great Plains comes a wealth of beaded, quilled, or painted objects and garments, including a

Lakota (Sioux) girl's dress that dates to the period after most Plains people were forced onto reservations by the Euro-American westward expansion. Usually only dresses' yokes are beaded; this garment's almost complete encrustation in beads may be a defiant assertion of Native identity in the face of extreme pressure to as-

similate to white culture. Another fine Plains object is a Chaticks Si Chaticks (Pawnee) Grass Dance drum painted with a scene of great drama and beauty: a thunderbird dives from dark, threatening clouds into a flock of swallows, the storm's harbingers, which scatter like windblown leaves. Beneath, in a small center of calm, a man offers a sacred pipe upward.

Finally is the gallery for the Northeast Woodlands, including the Great Lakes, where the glossy surfaces of objects—a graceful oiled-wood bowl or a Mi'kmaq (Micmac) woman's hood with delicate glass beads and satiny ribbon—reflect an interest in

luminosity related to a belief in a creator linked to the sun and a connection between light and spiritual knowledge. An impressive Innu (Naskapi) summer hunting coat manifests another crucial article of faith, for it is painted with intricate motifs that originated in the owner's dreams. Throughout Native America, visions and dream experiences were courted as sources of ultimate truth and power. Images received during these intensely personal experiences with the sacred were represented on objects and helped to maintain the blessings of power that such experiences bestowed.

The exhibition aims not only to reacquaint visitors with the visual beauty and deeply interesting content of Native American art, but to diminish several misconceptions. One incorrect idea is that Native Americans have vanished, that they "were either killed off or became like the white man," in the words of Stan Hill, a contemporary Haudenosaunee (Iroquois) artist represented in the exhibition. Another false impression is that Native objects that reveal contact with Euro-Americans are somehow less authentic than those that do not. In fact, like artists everywhere, Native artists embraced new materials and ideas, absorbing them without being absorbed, and turning them to distinctively Native expressive purposes. And, contrary to popular stereotypes, often based on images of the mounted, feathered Plains warrior, Native Americans are not homogeneous but instead diverse in language, customs, and artistic production—a fact



Feast Bowl about 1780. Northeast Woodlands artist. Wood, pigment; diam. 38.1 cm. Thaw Collection of American Indian Art, Fenimore Art Museum, Cooperstown, New York, T0824. Photo by Richard Walker



Programming for families and students of all ages interprets the ancient ivories and modern masks of the Arctic and Pacific Northwest, the dramatic beaded, feathered, and painted works of the Plains, and the more contemplative arts of the Woodlands. Art and programming by contemporary Native artists point to the continued vitality and creativity of Native North American people and their cultures.

EXHIBITION TOURS

Sundays at 2:30 beginning March 14 and Thursdays at 1:30 beginning March 18. Meet in the east wing on level 1 near the portholes.

LECTURES

Diplomacy, Curiosity, and Early Native American Art from the Great Lakes

Saturday, March 20, 2:30. Ruth Phillips, Carleton University, Ottawa, Ontario.

American Indian Photography: Authorship and Representation

Sunday, April 25, 2:30. Photographer Zig Jackson (whose work is on view in the contemporary galleries) and scholar W. Jackson Rushing III (University of Oklahoma) team up for a dynamic afternoon.

Art to Wear: Plains Indian Decorated Garments

Sunday, May 9, 2:30. Joe D. Horse Capture, Minneapolis Institute of Arts.

INGALLS LIBRARY

Collection in Focus: Edward S. Curtis's "The North American Indian" Thursday, March 18, 2:00–3:30. Come view and discuss the Ingalls Library's copy of *The North American Indian*. \$20, CMA members free.

PERFORMING ARTS AND FILM

Enjoy a film series called *Seeing Red* and a concert performance by Inuit throat singer Tanya Tagaq. See pages 32–36 for details.

WADE OVAL COLLABORATION

Three University Circle institutions take turns examining Native North American art and culture. \$60 for all three events; CMA, WRHS, and CMNH members \$50.

The Cleveland Museum of Art Saturday, March 27, 1:00–2:30. Learn about the exhibition and discover the Art Cart with touchable art objects.

The Western Reserve Historical Society Saturday, April 17, 1:00–2:30. Learn about WRHS's collections of American Indian-related materials.

The Cleveland Museum of Natural History Saturday, May 8, 1:00–2:30. Take an interactive tour of CMNH's related collections.

FAMILY PROGRAMS

Family and Community Day Sunday, March 7, 1:00–4:00. Dancing and drumming, music, workshops, and craft demos. Free and open to all.

Art Cart Sundays March 7, April 18, and May 9, 1:30. A hands-on experience with real works of American Indian art.

Craft Demonstrations by local Native artisans. Saturdays, March 13, April 3, 10, and 24, May 1 and 22, 1:30.



stressed by local Native advisors to the exhibition. (It is little known that, after 1950, more than 5,000 Native Americans moved to Cleveland under a federal program that attempted to dismantle the reservation system and assimilate Native Americans into urban areas.)

The exhibition's programming addresses these issues in a variety of ways. Lectures by leading Native and non-Native experts will explore aspects of Great Lakes and Plains art, as well as questions of representation in photography of and by Native Americans. A film series moderated by Cleveland's Marie Toledo (Jemez Pueblo) features Native directors and actors, and the throat singer Tanya Tagaq (Inuit) performs in the museum's VIVA! & Gala series. Native American artists from the Cleveland area will be on hand periodically in the galleries to discuss their work and demonstrate their techniques, and a Family and Community Day kicks off the exhibition with Native drumming and dancing, among other activities. Please join us for this rare Cleveland opportunity to celebrate the diversity and continuing vitality of Native Americans and their art. 🏠

Meet Seunghye Sun

The museum's new curator will oversee acquisitions, exhibitions, and the installation of Japanese and Korean art in the new north wing



The museum's celebrated collection of Asian art gains new direction this July with the arrival of Seunghye Sun, the recently appointed associate curator of Japanese and Korean art. Entering at a key moment in the museum's building project, she will lead the installation of Japanese and Korean art in the north wing galleries, set to debut in 2013.

Sun served as curator at the National Museum of Korea for seven years, first in Seoul from 2002 to 2008 and then in Gongju during 2009, where, as the first curator of Japanese art in Korea's history, she single-handedly planned and installed the permanent galleries of Japanese art. She was also the curator and publication author for several exhibitions, including *Western-style Paintings in Modern Japan*, *The Lure of Asia in Japanese Art*, and *A Treasury of Joseon Period Manuscripts and Portraits from the Distinguished Families in Gongju, Korea*.

Sun's appointment was made possible by a spendable three-year grant of \$450,000 awarded by the Andrew W. Mellon Foundation. Her responsibilities include all aspects of the care, presentation, and interpretation of the museum's renowned holdings of Japanese and Korean art. She also will develop exhibitions and public programming, while continuing to acquire works that enrich and expand the collection.

"My lifelong interest in the comparative study of not only Asian countries, but also between Eastern and Western art, has brought me to join the Cleveland Museum of Art," she says. "I strongly feel that my mission to promote Korean and Japanese art and culture should be carried out internationally. To accept this important position will give me a rare opportunity to fulfill my dream and ambition."

Her arrival signals a new direction for scholarship in the field, one focused on the cross-cultural exchange among Japan, Korea, and China, and her expertise matches a great strength of the Cleveland collection: Edo-period Japanese art. Her work and accomplishments are widely respected by her peers, particularly in Japan, where she received her training and where our museum has long-standing ties.

Sun has contributed to several books, catalogues, and publications, including *The Lure of Asia in Japanese Art* (2008), "Asian Art Galleries at the National Museum of Korea" (*Oriental Art*, 2005), and "Three Laughters in Japanese Art" (*Korea Art and Archeology*, 2006). She also has presented at numerous conferences in Korea, Japan, the United States, and across Europe.

Prior to her tenure at the National Museum of Korea, Sun was appointed a visiting fellow at the Harvard-Yenching Institute; researcher at the Museum of Fine Art, Boston; curatorial intern at the Ruth & Sherman Lee Institute for Japanese Art at the Clark Center in California; and research assistant at the Institute of Oriental Culture at Tokyo University. She holds a bachelor's and a master's degree in aesthetics from Seoul National University in her native country of Korea and is currently completing her doctorate in Japanese art at Tokyo University.

"I hope to dedicate myself to building a lasting cultural bridge between Korea and the West, as well as between Korea and Japan, through meaningful exhibitions, publications, lectures, and educational programs," she says. "The collection of Japanese art at the CMA has a strong global reputation. Continuing its legacy, I would like to enrich the Korean and Japanese collections with more rare masterpieces. With an enhanced collection, I wish to touch the American mind and heart with Asian culture and people." ■■■

The Restructuralist

Saxophonist and composer John Zorn comes to town with his Masada Sextet



Although countless artists have made great contributions to the world of music, only a few join the rarefied company of those instantly recognized by just a last name—the surname that rises to the level of honorific, a hagiographic moniker freighted with admiration for an entire body of work. Bach, Hendrix, and Coltrane come readily to mind. Schoenberg, Armstrong, and McCartney, maybe. Others have carried those names, to be sure, but even the casual music enthusiast knows immediately who is being referred to when such names are uttered. Equally rare is knowing when this caliber of artist is living and working among us, and today there is at least one: Zorn.

John Zorn is a composer and improviser whose work is so far-reaching and uncompromisingly diverse that he is by now, as Duke Ellington would say, beyond category. Born in New York City in 1953, Zorn emerged as a virtuoso jazz saxophonist. His early career in the 1970s was characterized by his willingness to experiment with tradition and form. Zorn’s “game pieces,” most famously *Cobra*, set ensembles of improvisers to work with rigorous strategies and instructions, the outcome of which was necessarily different each time—and none of it sounded like jazz in the typical sense. The challenge and excitement of his music attracted musicians and audiences alike. Soon he was at the center of what would be known as New York’s “downtown

scene,” a reference to a forward-looking sensibility that existed below 14th Street and was set apart from “uptown,” or refined (read: conservative-minded) culture.

An omnivorous musicality led Zorn to put together an ensemble that remains unparalleled. Naked City, formed in the late 1980s, included Zorn, keyboardist Wayne Horvitz, guitarist Bill Frisell, bassist Fred Frith, and drummer Joey Baron—all master improvisers. The group played what might now be referred to as live mash-ups: jump-cut, start-stop pieces careening wildly from jazz to rock to spaghetti western to classical to country. These were high-voltage performances that pushed to the limits the musicians’ abilities to change tempo, meter, and improvisational acumen within Zorn’s tightly conscripted compositions. Audiences continued to grow, as did the circle of musicians around him.

In the early 1990s, Zorn set about writing a book of tunes to be called Masada. Named for the ancient mountain fortress in Israel overrun by the Roman army, this body of work explored Jewish-themed music expanded upon by jazz musicians of Zorn’s choosing. Masada also became the name of the ensembles playing these tunes (an ever-expanding set, now numbering in the hundreds), flexible units with rotating lineups. The original quartet was acoustic, with Zorn on sax, Dave Douglas on trumpet, Greg Cohen on bass, and

Baron on drums. Music from this book also included works for other forces, including string trio or electric band, sometimes with Zorn conducting rather than playing. From this vision arose Zorn's concept of "Radical Jewish Culture": the fearless expansion of 21st-century Jewish music, without limits, and free of pigeonholing. As Zorn said in an interview on National Public Radio, it was to be an end to the idea that "Jewish music equals klezmer." This year Zorn reconfigured Masada as a sextet, adding pianist Uri Caine and percussionist Cyro Baptista to the original acoustic quartet. No matter the version, each ensemble is as exceptional as the previous, and Zorn's singular voice is identifiable throughout. "Masada," noted the online music journal *Pitchfork*, "has remained the most consistently interesting and almost supernaturally imaginative work of American jazz in the last decade."

This sprawling activity was now going in all directions. The Kronos Quartet commissioned string quartets from Zorn, who also wrote solo cello pieces for Erik Friedlander (who performed them at the CMA last March in a companion concert to the Lee Friedlander photography show). Zorn established Tzadik, a record label dedicated to releasing the music of contemporary musician-composers whose work falls outside the mainstream marketplace. Not only a pipeline for his own voluminous output, this label has also been a springboard for a variety of other fascinating artists presented under different headings: the Radical Jewish Culture series, the Composers series, Film Music, and more. A multivolume series of books, unedited writings of musicians and composers describing their working methods, appeared under the title *Arcana*. Plus Zorn's imprimatur in establishing the Stone as the go-to spot for leading-edge live music in New York City, where there is no bar and all monies go to the performers, embodies his tireless preoccupation with breaking down artificial barriers between musician and audience. Indeed, the message on his label's web site might just as well be Zorn's own manifesto: "What you hear on Tzadik is the artists' vision undiluted."

Along the way, Zorn picked up a MacArthur "genius grant," the Jewish Cultural Award in Performing Arts from the National Foundation for Jewish Culture, and the William Schuman Award from Columbia University School of the Arts, which is given "to recognize the lifetime achievement of an American composer whose works have been widely performed and generally acknowledged to be of lasting significance." Meanwhile, Zorn shows no signs of slowing down. His stop in Cleveland, with a group featuring some of today's finest jazz musicians, is destined to be the most electric night an acoustic band can offer. 🎷

CONCERT

John Zorn's Masada Sextet (Zorn, saxophone; Dave Douglas, trumpet; Uri Caine, piano; Greg Cohen, bass; Cyro Baptista, percussion; Joey Baron, drums) performs Friday, March 26, in Gartner Auditorium. Co-presented with the Cleveland Contemporary Players Series at Cleveland State University.

SUGGESTED LISTENING

Because John Zorn has been involved in hundreds of recordings, whether as musician or producer, selecting a short list that even comes close to the breadth and depth of his artistry is impossible. Still, the following are essential:

Music of John Zorn

Bar Kokhba
The Circle Maker
From Silence to Sorcery
Magick
Mysterium
Naked City

Produced by John Zorn for his Composers series and Radical Jewish Culture series:

Maryanne Amacher, *Sound Characters*
 Steven Bernstein, *Diaspora Soul*
 Alvin Curran, *Animal Behavior*
 Mario Diaz de Leon, *Enter Houses Of*
 Mark Dresser, *Banquet*
 Peter Garland, *The Days Run Away*
 Ikue Mori, *One Hundred Aspects of the Moon*
 Zeena Parkins, *Mouth = Maul = Betrayer*
 Maja Ratkje, *River Mouth Echoes*
 Marc Ribot, *Exercises in Futility*
 Various artists, *Great Jewish Music: Burt Bacharach*

ON THE ROAD

See works from Cleveland's collection in exhibitions worldwide

American Stories: Paintings of Everyday Life 1765–1915, Los Angeles County Museum of Art, through May 23. The iconic William Sidney Mount canvas *The Power of Music* is a star of this exhibition that opened at the Metropolitan Museum of Art in October.

Sèvres Then and Now: Tradition and Innovation in Porcelain, Hillwood Museum and Gardens, Washington, D.C., through May 30. Ceramics from the museum's collection are included in this exquisite exhibition on botanical themes.

Everything: Guillermo Kuitca, Paintings and Works on Paper, 1980–2008, Albright-Knox Gallery, Buffalo, through May 30, and Walker Art Center, Minneapolis, June 26–September 19. The museum's large painting *Crown of Thorns (Songs on the Death of Children)* is featured in this retrospective on the Argentine artist.

**Mount's musical masterpiece visits Los Angeles**

The Power of Music, 1847. William Sidney Mount (American, 1807–1868). Oil on canvas, 43.4 x 53.5 cm. Leonard C. Hanna Jr. Fund 1991.110. At the LA County Museum of Art until May 23.

The Art of Devotion: Panel Painting in Early Renaissance Italy, Mount Holyoke College Art Museum, through May 31. Two 15th-century pieces from Cleveland's collection—the panel painting *Virgin and Child Enthroned* by the Master of 1419 and Lorenzo Ghiberti's sculpture *Madonna and Child*—grace this exhibition.

Horace Walpole's Strawberry Hill, Victoria and Albert Museum, London, March 6–July 4. A 17th-century portrait of Mrs. Leneve, by Peter Lely, supports a show celebrating the famous neogothic house built by the English man of letters Horace Walpole.

PERSONAL FAVORITE



A longtime presence on the local airwaves, Dee Perry is host of Ideastream's *Around Noon* on WCPN 90.3 fm and *Applause* on WVIZ TV.

Dee Perry, radio and TV host

I was born and raised in Cleveland, so the museum is part of my past. Wandering through the collection was my art class. I've watched with anticipation, and sometimes frustration, as it's gone through the renovation. I'm so glad that now there's a chance to see the art in new ways. The repositioning of things, both in opposition and to complement each other, gives a chance to reengage with old friends. Things have a chance to breathe and we have

a chance to breathe with them. I'm particularly interested in *Grey and Gold*, by John Rogers Cox, because when the east wing was opened the painting just jumped out at me, though I don't really remember seeing it before. There's something about the juxtaposition of the amber waves of grain and the ominous clouds. Cox painted it in 1942 as part of a patriotic art show called *Artists for Victory*, and art historians have talked about it as his subtle patriotic message. But there's something that challenges me everytime I see it because it's a crossroads kind of painting—not just the literal crossroads, but it makes me think about whether I'm one of those people who roots for the amber waves of grain and the hope in the distant future, or whether I see that future overwhelmed by the clouds. There's a timeless quality to it. Some of the same pressures that existed in 1942 exist now and probably will in the future. There's no escaping that there are going to be clouds on the horizon in whatever form and whatever future—but there's also going to be hope, and where you fall is something that you decide every day.

NEW IN THE GALLERIES

A few years back, while the 1916 building was being restored, a group of British paintings from the Cleveland Museum of Art's collection made a visit to the Allen Memorial Art Museum at Oberlin College. Now the Allen is undergoing its own renovation, and selected works from its holdings—one of the two or three best college collections in the nation—will be on view in our galleries at different times between now and next year. The first visitors to take up residence are a pair of bronze statues in the Italian Baroque court. Below is *Mercury*, cast in the 1600s after a model by Giambologna.





Acquisitions 2009

Highlights of last year's more than 400 acquisitions include stellar additions to every area of the museum's collection

While 2009 will be remembered for the opening of the museum's new east wing, the year was also marked by notable acquisitions across four millennia of the history of art. The market often dictates what kinds of works of art are available for acquisition in any given year. However, in their search for appropriate additions to the collection, our curators are guided by their understanding of the Cleveland Museum of Art's legacy as one of the country's foremost collecting institutions. Over the course of its history, the museum has always favored quality over quantity, privileging the singular object over a broad, typological coverage in any given field. As a result, the CMA has defined itself as an institution that offers a selective survey of art history, where visitors come face-to-face with works of the highest aesthetic quality and historical significance. Conceived from its inception as a resource for the entire community and committed to maintaining free admission to its permanent collection, the museum allows visitors to explore both the art of

their time and the cultural achievements of distant times and places. An overview of the works acquired over the past year offers a compelling reminder of the collection's defining strengths.

Works of art enter the collection through many different avenues. Sources for acquisitions made in 2009 included auction houses, dealers, and gifts from private collectors. In proposing suitable acquisitions, curators draw on their scholarly expertise and knowledge of private collections and the market. They work closely with the museum's director and chief curator to assess how a particular work matches the collecting priorities outlined for each part of the collection. The museum's library and conservation staff are often enlisted to assist with research, which might include art historical study, summaries of auction records, and technical analysis conducted to help evaluate authenticity and condition. Collections management staff arrange for the shipment of potential acquisitions to the museum for firsthand examination.



Jackie Curtis and Ritta Redd 1970. Alice Neel (American, 1900–1984). Oil on canvas, 152.4 x 106.4 cm. Leonard C. Hanna Jr. Fund 2009.345

Jackie Curtis (1947–1985), born John Holder Jr., has been described as one of Andy Warhol's superstars, a transvestite with incredible screen presence, best known from Warhol's film *Flesh* (1968). Painted in 1970, *Jackie Curtis and Ritta Redd* is a double portrait of Jackie in drag and his friend, Ritta Redd. In this riveting image, Neel's masterful use of line, color, and brushwork offer a frank, unflinching portrayal of her sitters. The abstract shades around the figures and the *pentimenti* suggest movement and hint at their inner life. As with many of Neel's portraits of couples, the man recedes and the woman moves forward, a femme-fatale type whose knees protrude out toward the viewer. The details of the striped garments interlock with the anatomic contours drawn in blue, allowing the fluency of Neel's painted lines to come to the fore and balance the subjects' intensely defined heads.



One and Three Photographs

[Ety.] 1965. Joseph Kosuth (American, b. 1945). Vintage photograph, photograph of a photograph, photographic enlargement of the definition of the word "photograph," original photo-certificate; 78.1 x 274.3 cm. Purchase from the J. H. Wade Fund 2009.1.1-3

As a slate of proposed acquisitions is assembled, curators present the fruits of their efforts to their colleagues. These "pre-accession" meetings, held four times throughout the year, offer the opportunity to examine the full range of works under consideration and to weigh the merits of each object. When a short list of pending acquisitions has been developed, curators make formal presentations to the accessions advisory and collections committees. Composed of standing members of the board of trustees and assisted by feedback from members of the accessions advisory committee, the collections committee oversees the final stage of the acquisition process, when a formal vote to purchase brings a work of art into the collection. The acquisitions process,

by its very nature, is a mixture of chance, opportunity, planning, and review. At the end of the day, the process is designed to ensure that the museum brings the best of what's available on the market to Cleveland, where works of art can inspire audiences, create platforms for exhibitions, promote new research, and bring fresh perspectives on the museum's core asset, its collection.

The types of works that enter the museum's collection in any given year may differ considerably. In 2009, areas of the collection encompassed by the east wing were especially active, as new acquisitions were integrated into the galleries in anticipation of the wing's opening. Prints and photographs always constitute a steady undercurrent in the stream of annual acquisitions, because these light-sensitive works require collections that are deep enough for periodic rotation—especially now that they have dedicated display spaces within the museum. (The photography galleries opened in June 2009, and the prints and drawings galleries will open this June.) The renovation and expansion project also offered specific opportunities for development of the museum's modern and contemporary holdings. A systematic review revealed both strengths and weaknesses in portions of the collection, and the museum sought key objects to fill agreed-on needs. Paola Morsiani, curator



Continuous Mile 2006-08. Liza Lou (American, b. 1969). Cotton and glass beads, 1.9 x 160.934.4 cm (78.7 x 195.6 cm installed). Gift of Scott C. Mueller and Margaret Fulton Mueller and John L. Severance Fund 2009.2

Made entirely of black glass beads hand-knotted in a traditional Zulu stitch, *Continuous Mile (Black)* is a mysterious cylinder of coils resembling a village well. Each of Lou's beaded sculptures is labor intensive, constructed according to precise instructions, and requires veritable "armies" of workers to string, thread, and glue. At first the artist did all this work herself; later, she recruited the assistance of groups of volunteers. Currently she employs local bead workers from Durban, South Africa, where she has lived part-time since 2005.



The Casting 2007. Omer Fast (Israeli, b. 1972). Four-channel video installation, color, sound; 14 minutes; edition 4/6 (Commissioned by the Museum Moderner Kunst Stiftung Ludwig Wien). Purchase from the J. H. Wade Fund 2009.8.1-4

of contemporary art, made several notable acquisitions, including Joseph Kosuth's *One and Three Photographs [Ety.]* (1965). This work strengthens the museum's collection in a crucial moment in the 1960s, when artists engaged both conceptual art and language-based artistic production. The acquisition also has a special resonance for Cleveland, as Kosuth conceived his "One and Three" series just after leaving the Cleveland Institute of Art for New York. Omer Fast's video installation, *The Casting* (2007), marked the addition of the museum's first major piece of video art, and opened a new collecting direction for contemporary art. *The Casting*, to be installed this summer, seamlessly blurs facts and imagination in a series of four related projections that narrate the story of a U.S. army sergeant who accidentally killed an innocent man while stationed in Iraq.

The museum's holdings of contemporary sculpture expanded with the addition of Liza Lou's *Continuous Mile* (2006–08), a mile-long rope made with threaded beads and stuffed with cotton, which the artist stacked to create a shimmering, self-supporting cylinder. Purchased with the assistance of a generous contribution from Scott and Meg Mueller, *Continuous Mile* also adds to the museum's evolving holdings of art produced at the end of the 20th and the beginning of the 21st century,

Mapa estelar en árbol 2009. Gabriel Orozco (Mexican, b. 1962). Calcium sulfate (plaster), animal glue, graphite, and mango tree trunk; 72.6 x 69.7 x 40 cm. Severance and Greta Millikin Purchase Fund 2009.343

Mapa estelar en árbol is a rich and accomplished example of Orozco's work, exploring themes that have engaged the artist throughout his career. In creating this sculpture, Orozco left one side of the wood block in its natural state and covered the other side with an even layer of gesso and then a layer of graphite. This process is based on an Old Master technique, one of many that Orozco has resurrected in his recent paintings and sculptures. On the graphite surface, circles etched with a compass form an abstract composition. The drawing connects pure forms with the growth layers intrinsic to the tree itself. Its presentation on the ground reveals the artist's interest in the continuity of space between object and viewer, a lesson he learned from minimalist artists whose work he has expanded in original ways.



**Secret Butterfly
Heaven** 2008.

Tam Van Tran
(American, b. 1966).
Acrylic, staples,
color pencil on
canvas and paper;
253.9 x 233.6 x
129.5 cm. Gift of the
Contemporary Art
Society and Sundry
Art-Contemporary
Fund 2009.17



and serves as a central focus of the museum's contemporary art installation. A more recent addition to the collection is part of a new body of work produced by the Mexican artist Gabriel Orozco, whose sculptures and installations have marked a change from the pop-influenced, high-end production artworks of the 1980s in both Europe and the United States. Orozco's *Mapa estelar en árbol* (2009) was created from a fallen mango tree found in the state of Morelos, in the south of Mexico, where remnants of century-old mango trees are used by indigenous inhabitants for cooking and heating.

Alice Neel's *Jackie Curtis and Ritta Redd* (1970), acquired at auction in New York, is an especially welcome addition to the collection. On loan to the museum from a private collection in northeast Ohio, this painting offered visitors to the inaugural installation of the contemporary galleries a glimpse of the complex interconnections among styles and ideas during the fertile decades of the 1950s and 1960s in the United States. When the owners decided to sell the work at auction, the museum organized an aggressive bid in order to ensure that it would remain in Cleveland for future generations of visitors. Now part of the museum's collection, Neel's painting offers a significant parallel to Andy Warhol's *Marilyn x 100* (1962), resonates strongly with earlier

Title Unknown 1928. Yves Tanguy (French, 1900–1955). Oil on canvas, 65.4 x 80 cm. © 2009 Estate of Yves Tanguy / Artists Rights Society (ARS), New York. John L. Severance Fund 2009.78

Yves Tanguy was one of the most important and influential members of the Surrealist movement. He painted this classic, early Surrealist composition in 1928, only four years after the movement's founding and two years after he developed his mature style. This painting ranks among the artist's finest works from the period 1926–34, the most intense and historically significant phase of his creative life.





Mistelpartition 2008. Su-Mei Tse (Luxembourger, b. 1973). Video projection, high definition with sound; 6 minutes 49 seconds; looped musical score: Cello Concerto no. 1 in E-flat Major by Dimitri

Shostakovich. Gift of the Contemporary Art Society of the Cleveland Museum of Art in memory of Rosalie Cohen 2009.10



Portrait of a Man 1880. Gustave Caillebotte (French, 1848–1894). Oil on canvas, 81.3 x 65.6 cm. Bequest of Muriel Butkin 2009.157

More than a century after his death, Gustave Caillebotte remains one of the most underrated members of the Impressionist movement in France. He attended the first Impressionist exhibition of 1874 and developed a close relationship with many of the movement's leading artists, including Monet and Degas. Starting with the second Impressionist exhibition of 1876, Caillebotte began showing his own paintings and became one of the group's most ardent supporters. The beautifully painted surfaces, broken brushwork, and subtle play of dappled sunlight and color in *Portrait of a Man* are representative of the artist's mature Impressionist style.

figurative works and portraiture represented in the collection, and further strengthens the representation of work by women artists at a seminal moment in American art. Finally, the Contemporary Art Society generously supported the purchase of two works by emerging artists: Tam Van Tran's *Secret Butterfly Heaven* (2008) and Su-Mei Tse's *Mistelpartition* (2008), a video projection that assumed a key place in the east wing presentation of the art of our time.

Having identified Surrealist work as a collecting priority prior to the reinstallation, William Robinson, curator of modern European painting and sculpture, orchestrated the purchase of Yves Tanguy's remarkable 1928 canvas *Title Unknown*. The acquisition of this painting, the first work by Tanguy to enter the collection, greatly strengthens the museum's group of Surrealist works and anchors the galleries devoted to this movement. Inspired by the new science of psychoanalysis and its ambition of exploring the irrational world of the subconscious mind, Tanguy began painting his iconic dreamscapes in 1926. This composition depicts a series of mysterious forms floating in a dark, dreamlike landscape, providing the collection with a paradigmatic statement of the Surrealist movement at its height. Gifts also provided notable additions to the collection and were integrated into the displays of

European painting in the final run-up to the east wing opening. A standout is Gustave Caillebotte's *Portrait of a Man* (1880), part of the bequest of Muriel S. Butkin, a longtime supporter and friend of the museum. Caillebotte, one of the original members of the Impressionist group, was one of the few major Impressionist painters not previously represented in the collection. The painting's subject, a man seated at a window looking out, has a fascinating resonance with Claude Monet's *The Red Kerchief* (1867–78), which features a woman passing outside a set of glass doors, looking in.

Among the spaces in the new east wing is a gallery devoted to works by Cleveland artists. Mark Cole, associate curator of American painting and sculpture, seized the opportunity to showcase Cleveland's artistic legacy by successfully winning Hughie Lee-Smith's *Untitled (Rooftop View)* (1957) at auction. A masterpiece by the Cleveland School of Art graduate, the painting depicts a young African-American man standing on the roof of a decaying brick building, his head turned to look back into the distance. The composition's wistful and brooding nature shows Lee-Smith at his most evocative and clearly manifests his aesthetic aim to "to get at something invisible and almost impossible to express." Cole also addressed the collection's long-standing priority



Rock at Sea 1920–22. Raymond Jonson (American, 1891–1982). Oil on canvas, 88.9 x 104.2 cm. Severance and Greta Millikin Purchase Fund 2009.269

Dominating the center of *Rock at Sea* is a large stony mass rendered in cobalt blue and violet hues, accompanied by smaller and darker outcroppings in the foreground. Dramatic spumes of white and lavender surf erupt and cascade around these forms. The scene is illuminated in the far distance by an unseen sun, which casts a chartreuse glow across a sky filled with dark blue and emerald green globular clouds at right. Dating early in Jonson's career, this painting is among his first to exhibit the radically reductive and decorative tendencies seen in contemporary avant-garde scenic design.



Untitled (Rooftop View) 1957. Hughie Lee-Smith (American, 1915–1999). Oil on Masonite, 61 x 63.5 cm. Purchase from the J. H. Wade Fund 2009.7

to expand the representation of American artists active outside the country's major artistic centers. Raymond Jonson's *Rock at Sea* (1920–22), a highly stylized representation of the coast of Ogunquit, Maine, presented a rare opportunity to acquire a fine work by an artist who developed his modernist aesthetic in the Midwest and Southwest. Practicing his craft first in Chicago and then in Albuquerque, Jonson is best known for co-founding the Transcendental Painting Group, a consortium based in New Mexico and California that constituted a West Coast correlative to the Abstract American Artists organization in New York. The painting is a visually striking, impressively scaled, and stylistically rich example of early modernism by one of America's leading avant-garde painters.

In the realm of decorative arts, Stephen Harrison, curator of decorative art and design, used his knowledge of important objects in private collections to pursue the purchase of a remarkable fan by René Lalique that had been identified during the planning stages of the museum's *Artistic Luxury* exhibition. In both form and composition, the fan clearly shows Lalique's devotion to Asian design, particularly motifs taken from the Japanese master illustrator Hokusai, well known in Paris at the turn of the 20th century, and to the innovative use of materials.

Julius Caesar about 1455–60. Mino da Fiesole (Italian, c. 1430–1484). Marble with traces of gilding, mounted with mortar into limestone with traces of polychromy; 83 x 84 x 25 cm (overall). John L. Severance Fund 2009.271

This commanding 15th-century marble relief by Mino da Fiesole depicts Julius Caesar in profile, carved with a Latin abbreviation of his name. Caesar appears worn by the burdens of office, with signs of aging carefully described, including crow's feet, a wrinkled brow, and sagging chin, while his idiosyncratic, antique-inspired robe is pinned in three locations. The relief rests inside a large limestone block, suggesting that the object was originally set into a wall. Mino is one of a handful of great Italian sculptors of monumental objects working in the 1400s, and this particular work fills a significant gap in this part of the museum's collection, until now almost exclusively composed of religious subjects and small-scale objects. The sculpture is currently on view in Gallery 214, on the sightline from the rotunda through the Reid Gallery.





Fan about 1900.
René Lalique (French
1860–1945). Mother-
of-pearl, gold, silk;
21.5 x 37 x 1.8 cm.
Purchase from the
J. H. Wade Fund
2009.79

Choosing to depict butterflies in flight, Lalique exploited the natural iridescence of mother-of-pearl to create a shimmering effect across the surface of the object that enhances the translucent character of the insect's wings. Notable gifts included a group of European ceramics from Henry Hawley and jewelry and other *objets de vertu* from the estate of Muriel Butkin. Howard and Cara Stirn made an extremely generous gift of 55 *objets de vertu*, including gold boxes (used variously for snuff, pastilles, or powder), *nécessaires* (used for writing or grooming), perfume or scent bottles, writing implements, cigarette cases, and other objects composed of gold, various other metals, and precious and semi-precious stones. This group augments the museum's fine collection of this material, centered around works produced by the Russian firm of Carl Fabergé. Most of the objects of this type already in the collection were acquired for their painted miniature panels or fine goldsmithing; the Stirn collection adds the important dimension of precious and semi-precious hardstones.

The year 2009 marked the debut of new galleries in the east wing devoted to showcasing the museum's photography collection. The suite of galleries, which underscore the museum's commitment to photography as a form of visual expression, fueled the further growth of

St. Peter of Alcántara about 1663–70. Pedro de Mena (Spanish, 1628–1688) and workshop. Painted wood, with ivory and glass; h. 73 cm. Leonard C. Hanna Jr. Fund 2009.81

Assembled from separate wooden blocks that were carved and delicately painted with gesso (preserving the subtle carving), the statue is resplendent with sensitive details, with some of the texture of the saint's face—reflecting his age and hardships—formed by the brushstrokes. The cloth parts were painted in a distinctive impasto style, and the flesh tones with smoother but still textured brushstrokes, even revealing the saint's nascent beard beneath the skin.





Cleveland Clinic: Two Views 2005. Larry Fink (American, b. 1941). Portfolio, 132 gelatin silver prints. Gift of Mark Schwartz and Bettina Katz 2009.22.1-132

In 2008, Schwartz and Katz gave the 144 prints that make up the other half of this remarkable portfolio.

the collection through purchase and gift. Under the direction of Tom Hinson, curator of photography, additions to the collection covered the full scope of the medium—from its origins in the mid 19th century to the present day. Especially notable among early works are images by Édouard Baldus, Captain Linnaeus Tripe, Étienne-Jules Marey, Carlo Naya, and Louis-Pierre-Théophile Dubois de Nehaut. Acquired works by major photographers of the 20th century include images by Charles Sheeler, Wright Morris, Henri Cartier-Bresson, and Larry Clark. The collection also gained a number of important images by Cleveland photographers, including Cleveland Arts Prize winner Andrew Borowiec. An especially generous gift by Mark Schwartz and Bettina Katz was Larry Fink's *Cleveland Clinic: Two Views* (2005), consisting of 132 images featuring the Clinic's patients, staff, environs, and activities, in which Fink relied on his characteristic approach of using a hand-held camera and flash to record the human events unfolding in front of him. The generous gift of ten photographs by the Friends of Photography further strengthened the museum's holdings of photography produced in the opening decade of the 21st century.

While curators involved in the east wing installation focused on acquisitions that would assume important

Shakyamuni Triad: Buddha Attended by Manjushri and Samantabhadra late 13th–early 14th century. China, Yuan dynasty (1279–1368). Triptych of three hanging scrolls: ink and color on silk, each 106.9 x 46.4 cm. Purchase from the J. H. Wade Fund 2009.342.1–3

This triptych was formerly in a Japanese temple and later owned by an eminent private Japanese collector; it is among a small number of Yuan Chinese Buddhist paintings in the world today. Nearly all of the surviving hanging scroll triptychs are now in Japan, where their presence testifies to the long history of cultural exchange between China and Japan. Although Yuan Buddhist paintings can be found in a handful of Western collections, complete sets of hanging scroll triptychs from the period rarely appear on the art market. The scrolls are especially notable for their refined drawing and elegant coloring, a testimony to the skill of hand and brush required to give compelling visual expression to faith and belief. Conceived as an ensemble, the scrolls depict the historic Buddha Shakyamuni flanked by two attending bodhisattvas and two disciples in a symmetrical configuration, complete with the bodhisattvas' foreign attendants, child and female worshipers who seek enlightenment.





Ceremonial Blade: Dao about 2000 BC. China, Qijia culture. Jade (nephrite), l. 35.2 cm. Severance and Greta Millikin Collection 2009.83

positions in the reinstalled galleries, other curators continued to develop the collections in their care through targeted purchases and gifts. Anita Chung, curator of Chinese art, enriched the museum's holdings of ancient Chinese art with a remarkable jade ceremonial blade. Carved about 4,000 years ago, the blade was associated with the sophisticated jade tradition developed in the late Neolithic and early Bronze Age Qijia culture of northwest China, in what are now Shaanxi and Gansu provinces. Acquired at auction, the blade was formerly part of the Arthur M. Sackler collection. Its extreme thinness (2 mm) and fine polish can only be fully appreciated by handling. The blade exemplifies the kind of work that is highly coveted by connoisseurs for its

supreme technical and aesthetic accomplishments. The most remarkable addition to the Asian collection in 2009 came in the final meeting of the year, when the museum acquired a Yuan dynasty triptych through private sale. Depicting the historic Buddha Shakyamuni flanked by two attending bodhisattvas, Manjushri (the Bodhisattva of Wisdom) and Samantabhadra (the Bodhisattva of Universal Virtue), the set of three hanging scrolls is a rare survivor of Buddhist painting of the late 13th or early 14th century and reaffirms the museum's status as holder of one of the preeminent collections of Yuan dynasty Chinese paintings in the country.

In anticipation of the debut of the new galleries of medieval art this summer, Stephen Fliegel, curator of



Brooch in the Form of a Six-Pointed Star late 8th or early 9th century. Frankish, Carolingian. Gold with repoussé and filigree decoration, copper backplate; 7.7 cm diam. Severance and Greta Millikin Purchase Fund 2009.344

This gold brooch originally functioned as a garment clasp. Medieval manuscripts produced in the 9th century illustrate the use of similar star-shaped brooches by women to fasten their veils or mantles just beneath the chin. The object likely also served as a talisman or amulet, protecting its wearer from malevolent forces. In Jewish, Christian, and later in Islamic contexts, the hexagram motif was known as the "Seal of Solomon," after a legend connected King Solomon with a signet ring incised with the same design. It was believed in Late Antiquity that the hexagram had apotropaic qualities and was able to ward off evil. It is likely that the Franks were introduced to the hexagram and its apotropaic effects through the Romans or later following their conversion to Christianity.

Velvet Cushion Cover last quarter 1500s. Turkey, Istanbul or Bursa. Brocaded velvet, 127 x 66 cm. Purchase from the J. H. Wade Fund 2009.282



medieval art, acquired an exceptional example of Frankish metalwork, a brooch featuring a fantastical animal turning back to grasp its own tail in its mouth. Produced in the late eighth or early ninth century and designed to be worn on the body, this brooch adds a distinctive and rare object to the museum's small collection of European migration jewelry. The brooch belongs to a small subset of Frankish jewels conforming to a form that takes its inspiration from a hexagram motif known as the "Seal of Solomon," and later known as the Star of David. Such surviving brooches number fewer than 30, and of these the CMA's acquisition is among the finest in quality, materials, and execution. In the realm of illuminated manuscripts, the museum also added a remarkable book of hours that serves as an important benchmark in the shift from the handmade books of the Middle Ages to the printed texts of the early modern period. Produced around 1520 by Guillaume le Rouge after the advent of the printing press, the book features printed text pages interspersed with hand-colored illuminations. A hybrid work that stands between two epochs of the art of the book, this work will be displayed in rotating installations of the museum's collection of illuminated manuscripts.

Louise Mackie, curator of textiles and Islamic art, also made several notable acquisitions. The year offered



Silk Ikat-Velvet Woman's Robe (detail) third quarter 19th century. Central Asia, Uzbekistan, Bukhara. Ikat-velvet, silk; 127 x 150 cm. Gift of Arlene C. Cooper 2009.267.

This robe was a symbol of wealth in 19th-century Bukhara, located in Uzbekistan in Central Asia. Probably a *munisak*, it was part of a dowry and was worn by a new bride and at significant rites of passage during her life. Bukhara was renowned during the 19th century for colorful abstract floral-derived designs.

They were made in the ikat technique, a resist dye process in which the pattern is tied and dyed on the warps before the cloth is woven, which causes the contours to appear fuzzy.

significant opportunities to deepen the museum's already distinguished holdings of textiles produced in the Islamic world, a collection that is internationally recognized for its breadth, quality, and variety. Perhaps most impressive among the acquired textiles is a 16th-century Ottoman velvet cushion cover, a sumptuous work of velvet brocaded with gilt metal thread. Gifts to the collection included both contemporary textiles and a stunning 19th-century silk Ikat-velvet woman's robe from Arlene C. Cooper.

In her assessment of the museum's drawing collection, Heather Lemonedes, associate curator of drawings, identified English drawings as a priority for further development. She leaped at the opportunity to acquire a major work by Samuel Palmer, an English Romantic artist renowned for his work as a watercolorist. Palmer's *The Golden Hour* (1865) is exceptional in terms of composition, intensity of mood, quality of execution, and condition. This masterwork from Palmer's late period simultaneously achieved the artist's goals of being true to nature and offering a highly personal vision of an idealized world. The drawing collection also benefited from the bequest of Muriel Butkin, whose gift of her highly personal collection of more than 450 drawings dramatically enhanced the museum's holdings of 19th-century

French art. Largely "academic" sheets, Mrs. Butkin's collection is the largest gift of drawings to enter the museum's collection. Taking advantage of a new space in the contemporary galleries devoted to the display of prints and drawings, Lemonedes also collaborated with curator Paola Morsiani to acquire several contemporary drawings. These acquisitions were guided by the understanding that the museum would seek out works by contemporary artists whose principal means of expression consists of works on paper. Perhaps the most significant among these is Nancy Spero's *Codex Artaud XXI* (1972), a drawing from the artist's most important body of work, the so-called *Codex Artaud*, made between 1971 and 1972 in New York. The series of drawings unite texts of Antonin Artaud, the French actor, playwright, and poet of highly allusive writings, with Spero's own personal imagery. Other acquired contemporary drawings include works by David Rathman, Mark Fox, R. B. Kitaj, and the Cuban artists known as Los Carpinteros.

Of the many prints that entered the collection during 2009, two are especially significant additions to the holdings of Old Master works on paper. Identified by Jane Glaubinger, curator of prints, Pieter Bruegel's *The Rabbit Hunt* (1560) is the only print the artist executed himself and ranks with his finest landscapes. Draw-



The Golden Hour 1865. Samuel Palmer (British, 1805–1881). Watercolor and gouache, 25.7 x 35.5 cm. Severance and Greta Millikin Purchase Fund 2009.3

The subject of a figure crossing a stone bridge toward a cottage with cows drinking from a stream in the foreground is highly worked in multiple layers of watercolor, gouache, pencil, and charcoal. The drawing is complex, sensitive, and wonderfully preserved, its colors astonishingly fresh. A long inscription on the verso of the sheet by the artist advising the owner on the long-term care of the drawing attests to the high opinion Palmer himself had for the work of art.

Codex Artaud XXI (detail)

1972. Nancy Spero (American, 1926–2009). Cut and pasted papers, printed text, watercolor, metallic paints, pen and stamped ink; 173.4 x 52.6 cm. Severance and Greta Millikin Purchase Fund 2009.270

This multimedia drawing sets an extract from Artaud's writings in pristine typed capital letters. Spero's graphic additions include two converging cross-hatched triangles, a tiny woman riding a rat, and a heroic male nude holding a sword. The male figure, which occupies the bottom of the sheet—a place to which "woman" has traditionally been consigned—references Benvenuto Cellini's sculpture *Perseus Beheading Medusa* (1545–54), a quintessential Renaissance subject concerned with the silencing of a powerful woman. Born in Cleveland, Spero holds an important place in the feminist art movement of the 1960s and 1970s.





Bungee Jumper (Frances) 1995. R. B. Kitaj (American, 1932–2007). Black charcoal and black and red pastel, 78 x 56 cm. Bequest of R. B. Kitaj 2009.155



Self-Portrait (After Freud's First Painting of Me) 2000–2004. R. B. Kitaj. Black charcoal, black and brown pastel, with light touches of blue and pink oil (?) paint; 56.5 x 38.5 cm. Bequest of R. B. Kitaj 2009.156



Pink Ball 2009. Mark Fox (American, b. 1963). Ink, watercolor, acrylic, marker, gouache, graphite pencil, colored pencil, and crayon; 58.2 x 43.8 cm. Severance and Greta Millikin Purchase Fund 2009.274



Hell: The Street 1919. Max Beckmann (German, 1884–1950). Lithograph, 83.2 x 65.2 cm. Norman O. Stone and Ella A. Stone Memorial Fund 2009.355

Hell: The Street (Die Hölle: Die Strasse) depicts war veterans in their brimless caps, one blind and another in a wheelchair with amputated hands, trying to earn a living and jostling in the street with vendors, musicians, prostitutes, and citizens. The man in a dark suit in the foreground, arms outstretched like the crucified Christ, is carried by a rotund gentleman in a bowler hat, his arms mimicking the gesture of the rat to his right. This shocking scene vilifies the German government; people sacrifice as the bloated politicians and industrialists gloat.



The Rabbit Hunt 1560. Pieter Bruegel the Elder (Flemish, 1527/8–1569). Etching, 24.3 x 31.8 cm. Purchase from the J. H. Wade Fund 2009.80

ing the scene directly on the printing plate, Bruegel exploited the graphic vocabulary of dots and dashes he used for his most beautiful pen and ink drawings, almost completely eliminating outlines. Flicked strokes create a vivid sense of atmosphere and light and a deep recession into space particularly evident in strongly printed early impressions such as this one. Jacques Callot's *The Siege of La Rochelle* (1628–30), a spectacular, large-scale image commissioned by Louis XIII, depicts the yearlong battle between France and England over the important French port city and Huguenot stronghold. Callot executed the six plates that make up the central scene while assistants, notably Israël Henriet, Abraham Bosse, and Michael Lasne, made the ten border plates. Executed on a monumental scale, this print offers a dramatic statement of Callot's technological advances and lively drawing style.

Under the leadership of Jon Seydl, curator of European painting and sculpture, the museum used 2009 to augment its holdings of Renaissance and Baroque sculpture. Given the strength of the museum's collection of Spanish baroque paintings, Seydl identified Spanish polychrome sculpture as a major collecting priority and actively sought works of art that could stand toe-to-toe with paintings of the same epoch. Presented with the



Rangoon. View Near the Lake 1855, printed 1857. Captain Linnaeus Tripe (British, 1822–1902). Albumenized salt print from a paper negative, 25.1 x 34.3 cm. John L. Severance Fund 2009.86

Working in Burma and India during the latter half of the 1850s, British photographer Linnaeus Tripe was among the finest practitioners of the medium during its early history. While on leave in England between 1851 and 1854 from the East India Company army, he learned how to photograph. On his return to India in 1854, he made more than 100 photos of temples, some of which were exhibited in 1855 in Madras. This distant panorama of Rangoon was Tripe's most picturesque and generalized rendering of the cantonment, the Shwedagon pagoda, and the lake located to the east of it. A centrally positioned pathway leads the viewer's attention from the foreground across the expansive midground of water and vegetation to the striking cone form of the pagoda, which was the largest and most important Burmese Buddhist monument. The warm-toned, atmospheric print showcases the inherent qualities of the paper negative to emphasize broad areas of light and shade instead of minute topographical details.



The Siege of La Rochelle: Plate 11 1628–30. Jacques Callot (French, 1592–1635). Etching, 170.4 x 147.9 cm. Norman O. Stone and Ella A. Stone Memorial Fund 2009.4.1–16

remarkable opportunity to purchase a work by the Spanish sculptor Pedro de Mena before the sculpture went to auction last summer, the museum moved quickly. *St. Peter of Alcántara* (about 1663–70) exemplifies the high-quality work of de Mena and his workshop. As the first Spanish baroque sculpture to enter the collection, de Mena's work joins an internationally known collection of Spanish 17th-century painting, and also offers an important Spanish parallel for the museum's nationally preeminent collection of Austrian and German polychrome wood sculpture. In the area of Italian Renaissance art, the acquisition of Mino da Fiesole's *Julius Caesar* (about 1455–60) provides the museum with a major work of 15th-century Florentine sculpture exemplifying many of the innovations that characterize a significant moment in art history. Mino is one of a handful of great Italian sculptors of monumental objects working in the 1400s between Donatello and Michelangelo. He trained under Desiderio da Settignano and carved the first portrait bust since antiquity (*Piero de' Medici*, 1453). Working for many of the era's key patrons in Rome and Florence, Mino made monumental tomb sculptures, portrait busts, and refined reliefs. The addition of his *Julius Caesar* to the collection makes key




Feline-Shaped Vessel 100 BC–AD 700. Peru, North Highlands, Recuay; Early Intermediate period. Ceramic, red and white slip, black pigment; 20.3 x 10.1 x 15.2 cm. Charlotte Ekker and Charlotte Van der Veer Memorial Fund 2009.9

The Recuay, a people of Peru's northern highlands, developed one of the Andes' most distinctive traditions in ceramic, their principal artistic medium. The passenger on the wonderfully stylized feline's head may be a coatimundi, a nosy, busy, raccoon-like creature. The feline is covered with a layer of creamy white slip with details picked out in red slip. After firing, a resist application of organic black pigment was used to create the dotted pattern.

connections to extant strengths, including the museum's Italian Renaissance medals and plaquettes, as well as one of the museum's great sculptures, *Madonna and Child* (also by Mino)—a marvelous religious counterpoint to *Julius Caesar*.

Over the course of 2009, Susan Bergh, associate curator of Pre-Columbian and Native North American art, worked to expand the museum's holdings of art from South America's Central Andes, where many of the hemisphere's most complex cultures took root. The CMA's Pre-Columbian collection is one of the most refined and comprehensive of its size outside Latin America, but the number of Central Andean works is small in relation to regional importance and artistic production. The purchase of a vessel depicting a feline added a classic example of the Recuay ceramic style, one of the most distinctive but least understood of early Andean ceramic traditions. The feline, whose snarl appears as a Cheshire-like grin, complements two smaller Recuay objects already in the collection. Together, they create a small group of representative Recuay works that will be displayed when the Pre-Columbian galleries open to the public. A second significant addition from the same region is an early vessel in the form of

a deity head with bulging, circular eyes and a band-shaped mouth with feline-like fangs. The belligerently projecting chin, tipped with a zoomorphic head, is remarkable and so is the preservation of pigment. During this early period on Peru's north coast, where the vessel was made, pigment was applied after vessels were fired; thus, it is fragile and usually does not survive in such spectacular condition. The vessel is of the Tembladera style, which until now has not been represented in the collection.

The growth of the collections across the full scope of the museum's holdings—from ancient to contemporary and from Asia to the Americas—serves as a vital reminder that the current capital project is about much more than creating a state-of-the-art building. It is fundamentally driven by the broader ambition of creating an experience that brings us all closer to what it means to be human. 



Deity-Head Vessel 900 to 400 BC. Peru, North Coast, Tembladera; Early Horizon period. Ceramic with pigment applied after firing, 27.6 x 14.9 x 19.2 cm. Severance and Greta Millikin Purchase Fund 2009.82

The Tembladera style is one of several very early styles that developed on the northern desert coast of Peru. Tembladera is distinguished from its contemporaries by the graceful, tall, shouldered form of its stirrup-shaped spout. Otherwise, the style is like its neighbors in its focus on realism, an enthusiasm for subjects drawn from nature, and a ceramic technology that emphasized smoky firing environments that drove carbon deep into vessel walls and turned them gray or black. After firing, the darkened surfaces of these sculptural creations were ornamented with paint made of plant resin and finely ground mineral pigments. Such post-fire paint is very fragile and rarely survives in good condition.

HIGHLIGHTS TOURS

Tuesdays, Fridays, Saturdays, and Sundays at 1:30, plus Saturdays at 2:30. Tours of the renovated 1916 building and the new east wing. See www.clevelandart.org for title and docent name. Meet in the east wing on level 1 near the portholes.

EXHIBITION PROGRAMS

Art of the American Indians: The Thaw Collection Programming for families and students of all ages celebrates the continued vitality and creativity of Native North American people and their cultures. See sidebar on page 6 for a condensed listing of all programs related to *Art of the American Indians*.

Exhibition Tours Sundays at 2:30 beginning March 14 and Thursdays at 1:30 beginning March 18. Meet in the east wing on level 1 near the portholes.

ART IN FOCUS TALKS

Wednesdays at 1:30. Meet in the east wing on level 1 near the portholes. Talks on a single work of art or theme in the newly opened permanent galleries. Among the topics: *Art and Poetry: Rodin and Douglas*, March 3 (Gwen Johnson); *Don Quixote Meets the Surrealists*, March 10 (Laura Martin); *North American Indian Basketry, Thaw Collection*, March 17 (Barbara Kathman); *Rembrandt and Turner: Colors of Their Palette*, March 24 (Ran Datta); *Damien Hirst: "Bringing Forth the Fruits of Righteousness,"* March 31 (Kate Hoffmeyer); *Artists and Their Patrons: A Look at American Portraiture*, April 7 (Pat Simpfendorfer); *Two Van Goghs*, April 14 (Bob Walcott); *Voluble Still-Lives*, April 21 (Maya Hercbergs); *Mino da Fiesole and Auguste Rodin: Sculpture in the CMA*, April 28 (Nancy Persell). Tour topics are subject to change.

UNIVERSITY CIRCLE
EDUCATION COLLABORATION

Resources Around the Circle: Native North American Art and Culture Three Saturday afternoons.

Saturday, March 27 at the Cleveland Museum of Art, 1:00–2:30. Learn about the exhibition, *Art of the American Indians: The Thaw Collection*, and discover CMA's Art Cart with touchable American Indian art objects.

Saturday, April 17 at the Western Reserve Historical Society, 1:00–2:30. Learn about WRHS's collections of materials related to Native North American Indians.

Saturday, May 8 at the Cleveland Museum of Natural History, 1:00–2:30. Take an interactive tour of CMNH's collections related to Native North American Indians. \$60 for all three events; CMA, WRHS, and CMNH members \$50.

FOR TEACHERS

School Tours Docent-led school tours run now through the end of the school year for our permanent collection and March 16–May 21 for the special exhibition *Art of the American Indians*. Free; registration first-come, first-served. Registration form at www.clevelandart.org. Please include your e-mail address for confirmation. Direct questions to abarfoot@clevelandart.org or 216-707-2459.

School Studios *Masks: An American Indian Tradition* School studios available March 9–April 30. Compare and contrast styles and materials in this special studio where students construct paper masks inspired by American Indian images. \$100 per class of 20–25; call 216-707-2459.

Educators Academy Wednesday, March 10, 4:30–6:30. The Connie Towson Ford Educators Academy invites teachers and other educators to a free professional development open house designed around *Art of the American Indians*. The museum partners with the Cleveland Museum of Natural History in this special free program. 4:30–5:30 Curriculum-connected, hands-on studio activity to learn about mineral-based pigments used by American Indians, with Debbie Apple Presser. 5:30–6:30 *Indians of Ohio* workshop with Mark Kollecker, Youth Programs Coordinator for the Natural History Museum, who introduces the Native peoples of Ohio, from Ice Age mammoth hunters to historic farmers, with emphasis on artifact identification and function, and how cultures have changed over time. Sessions emphasize Academic Content Standards meeting the following indicators: Grade 4: History–2; People–1; Skills & Methods–4, 5, 6. To register call 216-707-6778 or e-mail educatorsacademy@clevelandart.org.

Art to Go Let your class see and touch amazing works of art up to 4,000 years old as museum staff and trained volunteers come to you with objects from the education collection. Lessons connect school curricula to state standards. Topics and registration information at clevelandart.org. Presentations are 40 to 50 minutes long and scheduled Monday through Thursday, 9:30–2:00. Contact Karen Levinsky for more information at 216-707-2467.

Picture This *Storytelling and the Arts: A Mini-Conference for Northeast Ohio Early Childhood Educators* Monday, March 1, 8:30–11:30. Help your students grow up great through the art of telling stories in pictures, song, rhythm, and acting. Author and illustrator Denise Fleming presents a keynote session, followed by educator-led sessions in the art galleries on bringing everyday stories to life. The morning session at the museum is free, but tickets are required. To register, call 216-707-2182.

An early education investment program from PNC, in partnership with the Cleveland Museum of Art, the Cleveland Orchestra, Playhouse Square, and Rock and Roll Hall of Fame.

**APRIL 25:
TWO SPEAKERS,
ONE
AFTERNOON**



Indian Man Praying
by Zig Jackson

American Indian Photography: Authorship and Representation Sunday, April 25, 2:30. An afternoon of lectures and conversation.

The Journey of Rising Buffalo Zig Jackson (Mandan/Hidatsa/Arikara), artist, photographer, and educator. Hear Zig Jackson convey his experience as a Native artist in contemporary America. His photographs reveal a people in transition, a traditional indigenous culture struggling to survive in a rapidly changing technological society. Attempting to counteract centuries of bias and misrepresentation, Jackson uses photography to document the everyday life experience of today's Indian.

Start with the vintage film *In the Land of the Head Hunters*, directed by Edward S. Curtis, at 1:00 (see page 33)

Native Authorship in the Works of E. S. Curtis and Other Episodes in the History of Representation W. Jackson Rushing III, Adkins Presidential Professor of Art History and Mary Lou Milner Carver Chair in Native American Art, University of Oklahoma. What were the motivations for, and legacy of, Edward Curtis's monumental photographic project, *The North American Indian*? Learn about the agency of Curtis's Native photographic subjects, whose psychological acuity helped create the content of his romantic pictures. Discover the wider history of Native representation in the work of modern and contemporary photographers such as Horace Poolaw, Hulleah Tsinhnahjinnie, and Larry McNeil.

LECTURES

Diplomacy, Curiosity, and Early Native American Art from the Great Lakes: Two Profiles of the Soldier-Collector

c. 1800 Saturday, March 20, 2:30. Ruth Phillips, Professor of Art History and Canada Research Chair in Modern Culture, Carleton University, Ottawa, Ontario. Discover the earliest collections of Great Lakes Native American art. This talk explores the collections British and American military officers made and the contact they had with Anishinaabe and Hadenosaunee people.

Art to Wear: Plains Indian Decorated Garments

Sunday, May 9, 2:30. Joe D. Horse Capture (A'aninin [Gros Ventre]), Associate Curator of African, Oceanic, and Native American Art, Minneapolis Institute of Arts. Explore the forms, decoration, and thematic significance of garments created by the Native Americans of the Great Plains region. An expert in the arts of the Plains Indians, Horse Capture will discuss many fine examples of these decorated garments in the Thaw collection.

INGALLS LIBRARY

Research Roadshow Wednesday, April 28, 7:00–8:30. Discover the hidden history of an object in your collection. Each participant may submit a photograph of one object. Contact Matthew Gengler at 216-707-6678 or mgengler@clevelandart.org. Limit 5; pre-registration required. \$20, CMA members free.

Collection in Focus: Edward S. Curtis's "The North American Indian" Thursday, March 18, 2:00–3:30. In 1906, J. P. Morgan offered photographer Edward S. Curtis (1868–1952) \$75,000 to produce a series on the North American Indian. Come view and discuss the Ingalls Library's copy of *The North American Indian*. Limit 20; pre-registration required. \$20, CMA members free.

Art Study Group Ingalls Library and Cleveland Heights–University Heights Public Library Cooperative Programming. Enrich your experience and expand your knowledge of the Cleveland Museum of Art's current exhibition with the Art Study Group. There is no charge for the program, but registration is required. Call 216-932-3600 or visit the Heights Library web site to register.

FAMILY PROGRAMS

Family and Community Day Sunday, March 7, 1:00–4:00. Dancing and drumming, music, workshops, and craft demos. Free and open to all.

Art Cart Sundays March 7, April 18, and May 9, 1:30. A guided hands-on experience with real works of Native art.

Craft Demonstrations by local Native artisans. Saturdays, March 13, April 3, 10, and 24, May 1 and 22, 1:30.

ART & FICTION BOOK CLUB

His Masterpiece, by Emile Zola 3 Wednesdays, March 3–17, 1:30–2:45. A painter who bears a resemblance to Paul Cézanne attempts to conquer the Parisian art scene.

The Walking Boy, by Lydia Kwa 3 Wednesdays, April 7–21, 1:30–2:45. A compelling saga set in 8th-century China during the final years of the reign of the country's only female emperor.

These structured looks at art history through fiction and narrative non-fiction are intended for adult patrons. \$45, CMA members \$35. Register through the box office, 216-421-7350.

ART CLASSES FOR CHILDREN AND TEENS

Spring Session

6 Saturdays, March 13–April 24 (no class April 3), 10:00–11:30 or 1:00–2:30. Taught by artists and art educators, each class visits the galleries and learns different techniques.

Art for Parent and Child (age 3) Morning only. Parents and children learn together to create images and objects inspired by gallery visits. Limit 12 pairs.

Mini-Masters (ages 4–5) Younger children talk about art and work with a variety of materials, sharpening small motor and observational skills while having fun.

Line Around (ages 5–6) Come and find all kinds of lines in our galleries: straight, curvy, loopy, and zigzag. Make art with your own lines created from paint, paper, yarn, and wire.

Prism (ages 6–8) Color is all around us in nature as well as art. Try mixing, matching, and creating all the colors of the prism in paints, pencils, cellophane, and more!

Art of the Native Americans (ages 8–10) Look at authentic art of the American Indians in our special exhibition. Compare and contrast different styles and materials, then make masks and beaded and feathered creations inspired by these objects.

Media Magic (ages 10–12) Art can be made out of almost anything! Experiment as we transform everyday objects and recyclables into art.

Teen Drawing Workshop (ages 13–17) Afternoon only. Drawing from observation in the galleries as well as the classroom, students stretch their skills through experimentation in pastel, charcoal, pen and ink, and pencil.

Claymation (ages 11–up) Design sets and learn how to create characters from armatures and polymer clay. Then use still cameras and our editing equipment to produce stop-motion animation. Special fee: \$150, CMA Family-level members \$125. Limit 10.

Class Fees and Registration Most 6-week classes are \$72, CMA Family-level members \$60; Art for Parent and Child \$85, CMA members \$72. Enrollment is on a first-come, first-served basis. Register through the box office, 216-421-7350.

PLAN FOR
SUMMER
NOW!

**FOR YOUTH: SATURDAY, WEDNESDAY,
OR TUESDAY/THURSDAY**

More information at clevelandart.org

Art Classes for Children and Teens (ages 3–17). **5 Saturdays**, June 26, July 10–31, 10:00–11:30; or **5 Wednesdays**, June 30–July 28, 10:00–11:30 Parent and Child class only; or *long* weekday classes, **8 Tuesdays and Thursdays**, July 6–29, 9:00–12:00 (ages 4–12), special pricing.

FOR PRESCHOOLERS: FRIDAYS

Littlest Learners (toddlers ages 1½–2½). 4 Fridays, July 9–30, 10:00–10:45. Our newest classes allow children to participate in age-appropriate hands-on activities and will introduce them to the elements of art. \$60/\$48.

My Very First Art Class Preschool Families (siblings ages 2–5). 4 Fridays, July 9–30, 11:15–12:00. One adult can register multiple family members. \$60/\$48 for one adult/child pair or \$100/\$82 for 2 children plus one adult.



FOR PRESCHOOLERS

My Very First Art Class (ages 2½–3½). 4 Fridays, March 12–April 9 (no class April 2), 10:00–10:45

My Very First Art Class (ages 3½–4½). 4 Fridays, March 12–April 9 (no class April 2), 11:15–12:00

Young children and their favorite grown-up are introduced to art and the museum in this creative program that combines storytelling, play, and art making. Spring session includes *Repeat, Repeat, 1–2–3, Spring*, and *3-D*. Fees for one adult and one child \$60, CMA Family-level members \$48. Limit 10 adult/child pairs.

SPRING ADULT STUDIOS

Class Registration: **216-421-7350**

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

Learn from professional artists in small classes that ensure individual attention. For adults. Materials and model fees are extra.

Introduction to Drawing 5 Tuesdays, March 16–April 13, 10:00–12:30. Kate Hoffmeyer, instructor. \$115, CMA members \$85.

Printmaking 4 Wednesdays, March 17–April 7, 6:00–8:30. Kate Hoffmeyer, instructor. \$90, CMA members \$70; supplies \$15.

The Colors of Ink: Chinese Brush Painting for Experienced Students 6 Tuesdays, March 30–May 11 (no class April 20), 1:00–3:30. Mitzi Lai, instructor. \$138, CMA members \$108.

Advanced Watercolor 8 Wednesdays, March 31–May 19, 9:30–12:00. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Drawing 8 Wednesdays, March 31–May 19, 1:00–3:30. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Drawing in the Evening 8 Wednesdays, March 31–May 19, 6:00–8:30. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Beginning Watercolor 8 Thursdays, April 1–May 20, 9:30–12:00. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Drawing Figure Sculpture and Paintings in the Galleries 10 Wednesdays, April 7–June 9, 10:00–12:30 or 6:00–8:30. Susan Gray Bé, instructor. \$225, CMA members \$180.

Composition in Oil 10 Fridays, April 9–June 11, 10:00–12:30 or 6:00–8:30. Susan Gray Bé, instructor. \$225, CMA members \$180; supplies \$60 for first-time students, \$20 model fee.

Chinese Painting Workshop for Beginners: “4 Gentlemen” Part I.

Thursday, April 29, 10:00–3:30. Learn about the philosophy behind Chinese painting and how to paint Bamboo and Plum Blossom, two of the “four gentlemen.” Mitzi Lai, instructor. \$115, CMA members \$85. Supply list at the box office.

Chinese Painting Workshop for Beginners: “4 Gentlemen” Part II

Thursday, May 6, 10:00–3:30. Learn how to paint Orchid and Chrysanthemum, two of the “four gentlemen.” Mitzi Lai, instructor. \$115, CMA members \$85. Supply list at the box office.

PARADE THE CIRCLE

Celebrate the 21st annual Parade the Circle on June 12, 11:00–4:00, parade at noon. The museum produces the parade. University Circle Inc. produces the parade. Circle Village with hands-on activities presented by Circle institutions, entertainment, and food. Join the parade for \$6/person.

Parade Prep Free training workshops in parade skills for leaders of school or community groups preparing parade entries begin March 9 at the parade studio, and continue through March.

For information and a schedule, contact Nan Eisenberg at 216-707-2483 or neisenberg@clevelandart.org.

Basic Parade Workshops Create your parade entry. Workshops at the museum begin May 7 and are Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 until the parade. A workshop pass (individuals \$50; families \$150 up to 4 people, \$25 each additional person) entitles you to attend all basic workshops; fee includes parade registration. Organizational rates available. Children under 15 must register and attend with someone older. Drop-in registration for all workshops or the parade. Watch for full listings and special workshops in the May/June magazine.

Volunteers More than 100 volunteers are needed in advance and on parade day. Assist at workshop sessions, help with production work for major ensembles, distribute posters and flyers, or fill one of dozens of parade day jobs. Contact Liz Pim in the volunteer office at 216-707-2593 or lpim@clevelandart.org.

ART CREW

A troupe of characters based on museum objects gives the CMA a touchable presence and vitality in the community. Free photos of visitors with the characters. \$50 nonrefundable booking fee and \$50/hour with a two-hour minimum for each character and handler. Contact Gail Trembly at 216-707-2487 or gtrembly@clevelandart.org.

COMMUNITY PROGRAMS

Cafe Bellas Artes Friday, April 9, 7:00–9:00, CMA. A place to gather with members of the Latino community for discussions and cultural sharing with art, music, poetry, literature, and much more. A collaboration with Cleveland State University. Visit the web site for the most current information.

Nia Coffee House 6:00–8:30, every 1st and 3rd Tuesday at the Coventry Village Library, 1925 Coventry Rd., Cleveland Heights, 44118, and every 2nd Tuesday at Karamu House, 2355 E. 89th St., Cleveland. Live jazz and poetry. This program is intended for adult patrons. 216-707-2486.

COMMUNITY





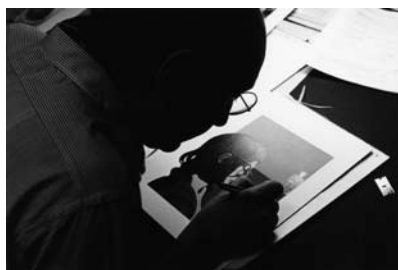
PREMIERES AND OLD FAVORITES

See six new documentaries and four narrative features at the museum, and a special movie at the Cleveland International Film Festival. Unless noted, admission is \$8; CMA members, seniors 65 & over, and students \$6; or one CMA Film Series voucher. Vouchers, in books of ten, can be purchased at the box office for \$60, CMA members \$50. The two free films also require tickets.

The Hand of Fatima Wednesday, March 3, 7:00. Directed by Augusta Palmer, with Donovan Leitch and John Giorno. In this very personal documentary, the daughter of the late rock-music critic Robert Palmer (*Deep Blues*) goes in search of the father who abandoned her when she was an infant. Her journey leads her to an ancient Sufi trance band in Morocco, beloved by her dad. Cleveland premiere. (USA, 2009, color, Blu-ray, 75 min.)

Skin Friday, March 5, 7:00 and Sunday, March 7, 1:30. Directed by Anthony Fabian. With Sophie Okonedo (*Hotel Rwanda*), Sam Neill, and Alice Krige. A black girl born to white parents in 1950s South Africa spends much of her young life being shuffled back-and-forth across an arbitrary racial divide. This moving, multiple award-winning film is based on a true case. Cleveland premiere. (Britain/South Africa, 2008, color, 35mm, 107 min.)

The Desert of Forbidden Art See clevelandart.org for dates and times. Directed by Tchavdar Georgiev and Amanda Pope. This film tells the amazing story of how penniless Russian artist Igor Savitsky rescued 40,000 forbidden art works by his Soviet countrymen and created a museum in remote Uzbekistan. Narrated by Edward Asner, Ben Kingsley, and Sally Field. Cleveland premiere. (Russia/USA/Uzbekistan, 2009, color, some subtitles, video, 80 min.) Shown as part of the 34th Cleveland International Film Festival, March 18–28 at Tower City Cinemas. \$12, CIFF members \$10, students and seniors \$10 (day of show only); CMA members save \$2 off any festival tickets: use code “CMA.”



Milton Glaser the “I ♥ NY” guy

Milton Glaser: To Inform & Delight Wednesday, March 10, 5:30 and 7:15. Directed by Wendy Keys. Now in his 80s, the legendary graphic designer who co-founded *New York* magazine and concocted the “I ♥ NY” logo is captured in this “heartening” (*New York Times*) documentary. Cleveland premiere. (USA, 2009, color, DVD, 73 min.)

William Kunstler: Disturbing the Universe Friday, March 12, 7:00 and Sunday, March 14, 1:30. Directed by Emily and Sarah Kunstler, with Harry Belafonte, Alan Dershowitz, Phil Donahue, and Tom Hayden. The legendary, loved/hated civil rights lawyer who defended everyone from the Chicago 8 to Attica inmates to Wounded Knee activists is profiled by his daughters. “Looks back with a combination of love, admiration and bafflement.” —*San Francisco Chronicle*. Cleveland premiere. (USA, 2009, color, Beta SP, 85 min.)

Four Seasons Lodge Wednesday, March 17, 7:00 and Sunday, March 21, 1:30. Directed by Andrew Jacobs. Elderly Holocaust survivors gather for their 26th summer at a Catskills resort in this life-affirming new documentary. “It may be glib to call this the funniest Holocaust-themed doc yet made, but it’s the truth.” —*Time Out New York*. Cleveland premiere. (USA, 2008, color, DVD, 97 min.)



BACK BY POPULAR DEMAND!

La Danse—The Paris Opera Ballet Sunday, March 28, 1:30. Directed by Frederick Wiseman. Return engagement of the behind-the-scenes look at the Paris Opera Ballet. “One of the finest dance films ever made.” —*New York Times*. (France/USA, 2009, color, subtitles, Blu-ray, 158 min.)

FREE SATURDAY MATINEE

Raiders of the Lost Ark Saturday, April 10, 1:30. Directed by Steven Spielberg, with Harrison Ford and Karen Allen. Celebrate the return of films to Gartner Auditorium with perhaps the greatest adventure movie ever made, shown from a 35mm scope print on Gartner’s 37-foot screen! Globe-trotting archaeologist Indiana Jones vies with Nazi villains for control of the mystical and powerful Ark of the Covenant. Rated PG. (USA, 1981, color, 115 min.) Free!

Home Wednesday, April 14, 7:00 and Friday, April 16, 7:00. Directed by Ursula Meier, with Isabelle Huppert and Olivier Gourmet. This Best Foreign Film Oscar submission follows an insular family whose idyllic existence takes a turn for the worse when a highway opens near them. 92% “fresh” rating on RottenTomatoes.com! Cleveland premiere. (Switzerland/France/Belgium, 2008, color, subtitles, 35mm, 98 min.)

SPECIAL EVENT! ADMISSION FREE!
Yes, Miss Commander! Sunday, April 18, 1:30. Directed by Dan Setton and Itzik Lerner. Set at Israel’s Havat Hashomer army base, this new documentary follows at-risk Israeli Defense Forces recruits who are led through basic training by female officers as young as they are. A panel discussion with some of the soldiers in the movie follows. Cleveland premiere. (Israel, 2009, color, subtitles, DVD, 96 min.)

Screening co-sponsored by the Jewish Community Federation. Special thanks to Lacey Roth.

Bluebeard Friday, April 30, 7:00 and Sunday, May 2, 1:30. Directed by Catherine Breillat. The classic Charles Perrault fairy tale—about an ogre-like nobleman who murders his wives—is given a feminist slant in this funny yet chilling new film, a hit at major film festivals. As two sisters living in the 1950s read the story, two other sisters living centuries ago live it. Cleveland premiere. (France, 2009, color, subtitles, DVD, 80 min.)

Bluebeard funny/scary

CMA
AT THE
FILM FEST



SEEING RED: AN AMERICAN INDIAN FILM SERIES

Seven classic and contemporary films about North America's indigenous peoples—most directed by active Native American filmmakers—complement the museum's exhibition *Art of the American Indians*. Screenings marked with an asterisk (*) will be followed by a discussion led by Jemez Pueblo educator Marie Toledo. Admission to each film is \$8; CMA members, seniors 65 & over, and students \$6; or one CMA Film Series voucher.

Reel Injun Wednesday, March 31, 5:15 and 7:00.* Directed by Neil Diamond, with Adam Beach, Clint Eastwood, Saché Littlefeather, and Russell Means. Using interviews and ample film clips, a Cree filmmaker traces the portrayal of North American Indians through a century of cinema. Cleveland premiere. (Canada, 2009, color, DVD, 89 min.)

Barking Water Friday, April 2, 7:00 and Saturday, April 3, 1:30. Directed by Sterlin Harjo. A terminally ill Native elder is sprung from his hospital deathbed by his ex, who drives him home to reconcile with his estranged grown daughter. Oklahoma-based Seminole/



In the Land of the Head Hunters
moving pictures by
Edward S. Curtis

Creek filmmaker Sterlin Harjo (see also 4/7) combines sentiment with self-discovery. Cleveland premiere. (USA, 2009, color, 35mm, 80 min.)

Four Sheets to the Wind Wednesday, April 7, 5:30 and 7:15.* Directed by Sterlin Harjo, with Cody Lightning. After the death of his father, a shy Oklahoma Native leaves the family nest to venture into the unpredictable world beyond. A neglected gem from Native American independent filmmaker Sterlin Harjo (see 4/2 & 3). Cleveland theatrical premiere. (USA, 2007, color, DVD, 81 min.)



Reel Injun the portrayal of North American Indians in cinema

Before Tomorrow Friday, April 9, 7:00 and Sunday, April 11, 1:30. Directed by Marie-Hélène Cousineau and Madeline Ivalu. Set around 1840, this powerful film from the producer of *The Fast Runner* tells of an Inuit elder who spends a summer drying fish on an isolated island with her 10-year-old grandson. When winter approaches and the clan fails to fetch them, she fears the worst. "Profound, elemental and hauntingly beautiful." —*Variety*. Cleveland premiere. (Canada, 2008, color, subtitles, 35mm, 93 min.)

Older Than America Wednesday, April 21, 6:45 and Friday, April 23, 7:00.* Directed by Georgina Lightning, with

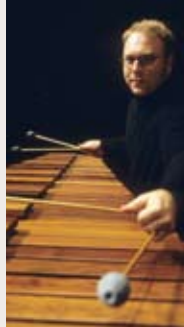
Adam Beach, Georgina Lightning, Bradley Cooper, Tantoo Cardinal, and Wes Studi. A Native American woman plagued by nightmarish visions seeks their cause. This supernatural thriller tackles the displacement of indigenous people. Cleveland theatrical premiere. (USA, 2008, color, DVD, 102 min.)

In the Land of the Head Hunters Sunday, April 25, 1:00.* Directed by Edward S. Curtis. Photographer Curtis collaborated with the Kwakwaka'wakwa (Kwakiutl) of British Columbia to create the first film with an all-indigenous cast (eight years before Flaherty's *Nanook of the North*). It weds authentic, but staged, Native American rituals to a melodramatic story. Cleveland premiere of a restored 35mm print from the UCLA Film & Television Archive. (USA, 1914, b&w, silent, 35mm, 75 min.)

Alcatraz Is Not an Island Wednesday, April 28, 7:00.* Directed by James M. Fortier. The 1969–71 occupation of Alcatraz Island by Native American "Red Pride" activists is recounted with the aid of interviews, vintage film clips, and re-enactments in this fascinating documentary narrated by Benjamin Bratt. Cleveland theatrical premiere. (USA, 2001, color, Beta SP, 69 min.)



Older Than America supernatural thriller



GARTNER AUDITORIUM OPENING NIGHTS FESTIVAL

Opening Nights Festival Presenting Sponsor



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Westlake Reed Leskosky

We celebrate the opening of Gartner Auditorium with Cleveland's talent and diversity in an extraordinary array of musical styles including classical, jazz, flamenco, world, religious—professional and amateur. Free admission! All programs (except the movie) start at 7:00 and take place in Gartner Auditorium.

Friday, March 12 • Joshua Smith The principal flute of the Cleveland Orchestra performs the brief but gorgeous Allemande from the flute partita of J. S. Bach to start our festivities. **The Greater Cleveland Choral Chapter** The soul-stirring 50-member-strong gospel choir is one of the finest and the oldest continuously active gospel choirs in greater Cleveland. **The Cleveland Orchestra** Our friends across the street bring the culmination of their "Music Mentors" program, with members of the Cleveland Orchestra performing chamber music with talented high school student ensembles.

Clockwise from top left Joshua Smith (March 12), Paul Cox (April 14), Sujatha Srinivasan (March 31), Greater Cleveland Choral Chapter (March 12), Joel Smirnoff (April 28), Opera Cleveland (April 14), Sean Jones (April 2), and Baby Dee (April 14)

Wednesday, March 17 • Contemporary Youth Orchestra (CYO) The award-winning CYO, dedicated exclusively to the study and performance of contemporary orchestral literature, is led by the dynamic and charismatic Liza Grossman. CYO is the first and only youth orchestra of its kind in the country! **United States Coast Guard Band** The world-famous U.S. Coast Guard Band deploys its Brass Quintet to represent these valued members of our community, whose Ninth District is headquartered in Cleveland.

Wednesday, March 24 • Shaker Heights High School A Cappella Choir Under the direction of Dr. Robert Schneider, the choir that sang for President Obama during his first Cleveland town hall meeting appears here for the first time. **Quire Cleveland** This new professional ensemble made up of soloists and choral leaders from many of the major churches in greater Cleveland performs masterpieces from the late Medieval, Renaissance, and Baroque eras. **Heavenly Sounds of Grace** Home to one of the most glorious and rollicking sacred music traditions in America, the United House of Prayer for All People is represented by its signature trombone "shout band."

Wednesday, March 31 • Karel Paukert Organist and choirmaster of St. Paul's Episcopal Church in Cleveland Heights, the former curator of musical arts and honored friend of CMA returns to grace a program with Baroque music on one of the museum's harpsichords. **Sujatha Srinivasan** An acclaimed performer and teacher of Bharatanatyam, the South Indian classical dance, Srinivasan lives and teaches dance in Cleveland and performs professionally in the U.S. and India. **Beethoven's Septet, Op. 20** Members of the Cleveland Orchestra perform the composer's septet scored for violin, viola, cello, clarinet, horn, bassoon, and double bass.

Friday, April 2 • Cleveland Jazz Orchestra Under the direction of music director Sean Jones, members of Cleveland's premier jazz orchestra light up the Gartner stage. Jones, a former member of Lincoln Center Jazz Orchestra, is one of the brightest trumpeters performing today. Welcome to Cleveland, Sean! **Flamenco! Fairmount Spanish Dancers** This talented ensemble, under the direction of Libby Lubinger, has danced in our area for more than 30 years. The passion of the flamenco guitar, singing, and dance make for a hot evening.

TWO
MONTHS
OF FREE
CONCERTS!



Saturday, April 10, 1:30 • Raiders of the Lost Ark See film listings, page 32

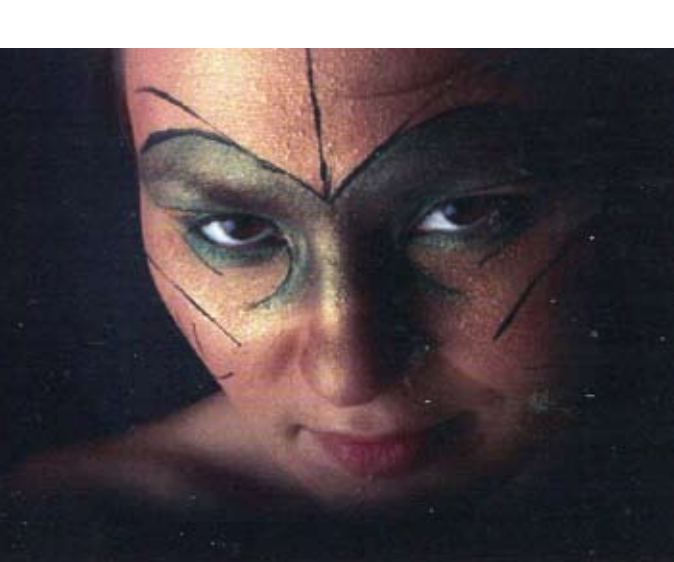
Wednesday, April 14 • Baby Dee This city's best known alt-rock singer-songwriter anti-hero launches her national tour in support of a new album on Drag City. Singing at the piano (and occasionally on harp), Dee's trio with two cellos premieres her insightfully left-of-center songs. **Opera Cleveland Chorus** Dean Williamson's acclaimed opera company offers a broad range of full-throated versions of opera classics. **Louis Andriessen's "Workers Union"** Percussionist and former associate director for music at CMA, Paul Cox joins Mark Jackobs, Marc Damoulakis, Scott Dixon, and friends in a performance of Dutch composer Louis Andriessen's classic 1975 work.

Clockwise from top left Fairmount Spanish Dancers (April 2), Quire Cleveland (March 24), Heights High Barbershoppers (April 28), *Raiders of the Lost Ark* (April 10), Harmonia (April 30), Oberlin Jazz Ensemble (April 28), Karel Paukert (March 31), and Diana Cohen (March 31)

Friday, April 16 • Cleveland School of the Arts R. Nathaniel Dett Concert Choir William Woods leads this stand-out group of singers from one of the most artistically inclined schools in the region as it performs sacred and secular works. **Roberto Ocasio's Latin Jazz Project** Get ready for a hot night of Latin jazz with a finely honed mixture of funk, fusion, salsa, mambo, and R&B.

Wednesday, April 28 • Heights High Barbershoppers The Heights High Barbershoppers, under the direction of Craig McGaughey, bring tight vocal harmonies and upbeat songs that both honor and expand upon the barbershop tradition. Snappy arrangements and a kinetic stage presence make these young singers from Cleveland Heights High School a joy to behold. **Oberlin Conservatory** Musical neighbors from down the road send over their very best improvisers as the Oberlin Conservatory jazz ensemble helps swing in the new. **Cleveland Institute of Music Strings** Our neighbors come across the oval led by the great violinist (and CIM president) Joel Smirnoff to perform the Bach Double Violin Concerto, with a special guest violinist.

Friday, April 30 • St. Ignatius High School Cat-o'-tonics A smaller version of the award-winning chorus from the West Side boys' school, under the direction of Jason Falkofsky, appears here for the first time singing Russian liturgical, close-harmony, and folk songs. **Continental Strings Tamburitza Orchestra of Cleveland** Alex Machaskee, the *Plain Dealer's* former publisher (and CMA trustee), leads a band playing Serbian, Italian, Spanish, Greek, Russian, and other continental music. **Harmonia with the Hungarian Scout Folk Ensemble** A perfect finale to the festivities! Members of this hugely talented ensemble have made Cleveland their home. Harmonia exists in the space where Cleveland meets Eastern Europe and epitomizes the diversity and talent in our city. They perform the traditional music of anywhere between the Danube and the Carpathians. A must-see! The exuberant, 30-member-strong Hungarian Scout Folk Ensemble joins Harmonia for colorful dances of the region.



Clockwise from top left Tanya Tagaq, John Zorn, Royal Dramatic Theatre of Stockholm, Stephen Scott's Bowed Piano Ensemble, Romance de Tango, Anssi Karttunen, and Frederic Rzewski

VIVA! & GALA SERIES CONCERTS

These programs made possible in part by

The Ernest L. and Louise M. Gartner Fund

The P. J. McMyler Musical Endowment Fund

The Anton and Rose Zverina Music Fund

Additional support has been provided by

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After four seasons around town, the VIVA! & Gala performing arts series returns home to the newly renovated Gartner Auditorium with international performers, including six Cleveland debuts. For full details, including program notes (week of performance), visit www.clevelandart.org/viva.

Tanya Tagaq: Inuit Throat Singing Wednesday, March 10, 7:30. Cleveland debut! "She's like Edith Piaf or something, totally emotional." –Björk. The ground-breaking Inuk throat singer makes music that is both unusual and universally appealing. Presented in conjunction with *Art of the American Indians*. \$29, CMA members \$28.

Frederic Rzewski, piano Friday, March 19, 7:30. "A formidable pianist with a touch and attack sometimes eerily reminiscent of Glenn Gould." –*New York Times*. Composer-performer Frederic Rzewski has always been a classical force to be reckoned with. This evening he brings Mendelssohn's "Songs Without Words" and his own best-known work, "The People United Will Never Be Defeated!" \$29, CMA members \$28.

John Zorn | Masada Sextet Friday, March 26, 7:30. Cleveland debut! The living embodiment of New York's now legendary "downtown scene," Zorn introduces his new Masada Sextet: John Zorn, sax; Dave Douglas, trumpet; Uri Caine, piano; Greg Cohen, bass; Cyro Baptista, percussion; Joey Baron, drums. Co-presented with the Cleveland Contemporary Players Series at Cleveland State University. \$34, CMA members \$33.

Anssi Karttunen, cello Wednesday, April 7, 7:30. Cleveland debut! "The most impressive cellist on the scene today." –*Los Angeles Times*. The brilliant Finnish cellist offers a program of solo classics, after which he will be joined by I Cellisti, the octet of the Cleveland Cello Society, in performances of rare and beautiful ensemble pieces. \$29, CMA members \$28.

Romance de Tango Friday, April 9, 7:30. Cleveland debut! The 14-member ensemble of dancers and musicians dazzles with the mastery of tango. Artistic director Leonardo Suarez Paz pairs some of the most dynamic Argentine tango dancers and some of

the most talented young musicians for a thrilling tango experience you won't forget! \$39, CMA members \$38.

Royal Dramatic Theatre of Stockholm: Romeo & Julia Kören Wednesday, April 21, 7:30. U.S. debut! International praise for this company is wide ranging and even includes an accolade from the legendary Swedish film and stage director Ingmar Bergman. In gorgeous period costumes, the ensemble gives expression to a wide range of courtly and burlesque songs—a fresh and inspiring musical and theatrical experience. \$39, CMA members \$38.

Stephen Scott's Bowed Piano Ensemble Thursday, April 22, 7:30. Cleveland debut! The "bowed piano" is the unique instrument of composer Stephen Scott, where the sound of a grand piano (with the lid off) is generated by means of literally bowing the strings. "Whatever those people are doing inside the piano, the result outside the piano is an expansion of space and time." –NPR's *All Things Considered*. The program will include excerpts from "Vikings of the Sunrise." \$29, CMA members \$28.

WHAT TO EXPECT

New Web Site

After more than two years of planning and development, the museum will introduce a new web site this spring. The sharp new design by Pentagram draws on extensive research about how people use, and would like to use, our web site. Access to images and text for our collection will be dynamic and extensive, events will be searchable in many useful ways, new interactive features will help enrich your experience, and you'll be able to customize the site according to your own interests. Let us know what you think of it!

Open now: European and American art from 1600 to the present day

The permanent collection galleries of the east wing (19th-century European



art, Impressionism, modernism, and contemporary art, plus photography) are open, and the main floor of the 1916 building is open with European and American art from the 1600s into the 19th century.

Opening this June

Half of the lower level of the 1916 building opens with permanent collections including ancient Near East, Greek,

Roman, sub-Saharan African, Egyptian, and medieval art. Brand-new galleries for exhibitions from the prints and drawings collections open as well, featuring works by Mabel Hewit.

Lost and Found

Items are kept for 30 days. If you've lost something, call 216-707-2277 and leave a detailed description.

MEMBERS EVENTS

Members Opening Saturday, March 6, 6:30–9:00. \$35 members, \$55 guests.

Members Preview Days Wednesday, March 3 to Saturday, March 6 during regular museum hours. Visit the CMA wine and coffee bar on Friday 3:00–7:00 and Saturday 12:00–2:00.

Circles Party Tuesday, March 2, 6:00–8:30. For information or to reserve, contact Eliza Parkin at 216-707-2589 or eparkin@clevelandart.org.

Member Art Conversations

Wednesday, April 7, 6:30. Dean Yoder, conservator of paintings, discusses the restoration of Charles Meynier paintings.

Friday, April 9, 6:30. Arnold Tunstall, Akron Art Museum, discusses conservation of your personal photos.

Wednesday, April 14, 6:30. Robin Hanson, associate conservator of textiles, presents basic textile care.

Art conversations are for members only and are free. Contact the box office to reserve your space.

ICA Tours If you signed up, don't forget the tours are Tuesdays, March 12 and 18.


TEXTILE ART ALLIANCE

Textile Mounting, Materials, and

Methods Saturday, March 20, 10:00–4:00. Robin Hanson, the CMA's associate conservator of textiles, leads a new workshop for TAA members that focuses on the materials that TAA artists and artisans use in their creations. Learn about what types of materials are more stable and therefore better to use in artworks and about various display options used at the museum and adapted for TAA. \$60, TAA members \$50. For information contact John Coyne at 216-707-2579 or jcoyne@clevelandart.org.

Collection Visit Saturday, April 10, 1:00–3:00. What do porcelain, celluloid, bakelite, shell, and metal have in common? For one thing, they were all used to make buttons for clothing. Join us at a collector's Rocky River home to view an extensive button collection spanning the 1840s to the 1940s, as well as button bracelets fashioned by the collector. She will present a historical overview of buttons and lead us on a tour of her other collections, which include military uniforms and memorabilia pertaining to the homefront in two world wars. The collector and her military collection have been featured on Channel 5 News. Donation is \$30 for TAA members, \$40 for non-members; your check is your reservation. Light refreshments served. Please contact Charla Coatoam at 216-381-2383 or ccoatoam@yahoo.com for more information.

MARCH

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
<p>\$ Admission fee</p> <p>R Reservation required</p> <p>T Ticket required</p> <p>M Members only</p>	<p>1</p> <p>Museum closed</p> <p>Teacher Mini-Conference 8:30–11:30 <i>Picture This</i> R</p>	<p>2</p> <p>Highlights Tour 1:30</p> <p>Nia Coffee House 6:00 Coventry Village Library</p> <p>Donor Circles Opening 6:00 <i>Art of the American Indians</i> M</p>	<p>3</p> <p>Members Preview Day <i>Art of the American Indians</i> M</p> <p>Art in Focus 1:30 <i>Rodin and Douglas</i></p> <p>Art & Fiction Book Club begins 1:30 <i>His Masterpiece</i>, by Emile Zola \$</p> <p>Film 7:00 <i>The Hand of Fatima</i> \$</p>	<p>4</p> <p>Members Preview Day <i>Art of the American Indians</i> M</p> <p>Highlights Tour 1:30</p>	<p>5</p> <p>Members Preview Day <i>Art of the American Indians</i> M</p> <p>Highlights Tour 1:30</p> <p>Film 7:00 <i>Skin</i> \$</p>	<p>6</p> <p>Highlights Tours 1:30 and 2:30</p> <p>Members Party 6:30 <i>Art of the American Indians</i> M</p>
<p>7</p> <p>Community Family Day 1:00–4:00</p> <p>Art Cart 1:30 <i>American Indian Arts</i></p> <p>Film 1:30 <i>Skin</i> \$</p> <p>Highlights Tours 1:30 and 2:30</p>	<p>8</p> <p>Museum closed</p>	<p>9</p> <p>Highlights Tour 1:30</p> <p>Nia Coffee House 6:00 Karamu House</p>	<p>10</p> <p>Art in Focus 1:30 <i>Surrealists</i></p> <p>Educators Academy Workshop 4:30–6:30</p> <p>Film 5:30 & 7:15 <i>Milton Glaser: To Inform & Delight</i> \$</p> <p>VIVA! & Gala Performance 7:30 <i>Tanya Tagaq: Inuit Throat Singing</i> \$</p>	<p>11</p> <p>Highlights Tour 1:30</p>	<p>12</p> <p>My Very First Art Classes begin 10:00 (ages 2½–3½); 11:15 (ages 3½–4½) \$</p> <p>Highlights Tour 1:30</p> <p>Film 7:00 <i>William Kunstler: Disturbing the Universe</i> \$</p> <p>Free Concert 7:00 Joshua Smith; Greater Cleveland Choral Chapter; Cleveland Orchestra Music Mentors</p>	<p>13</p> <p>Spring Art Classes for Children and Teens begin 10:00–11:30 or 1:00–2:30 \$</p> <p>Highlights Tours 1:30 and 2:30</p> <p>Demonstration 1:30 <i>American Indian Crafts</i></p>
<p>14</p> <p>Highlights Tour 1:30</p> <p>Film 1:30 <i>William Kunstler: Disturbing the Universe</i> \$</p> <p>Exhibition Tour 2:30 <i>Art of the American Indians</i></p>	<p>15</p> <p>Museum closed</p>	<p>16</p> <p>Adult Studio Class begins 10:00 <i>Introduction to Drawing</i> \$</p> <p>Highlights Tour 1:30</p> <p>Nia Coffee House 6:00 Coventry Village Library</p>	<p>17</p> <p>Art in Focus 1:30 <i>Basketry</i></p> <p>Adult Studio begins 6:00 <i>Printmaking</i> \$</p> <p>Film 7:00 <i>Four Seasons Lodge</i> \$</p> <p>Free Concert 7:00 Contemporary Youth Orchestra; U.S. Coast Guard Brass Quintet</p>	<p>18</p> <p>Exhibition Tour 1:30 <i>Art of the American Indians</i></p> <p>Collection in Focus 2:00–3:30</p>	<p>19</p> <p>Highlights Tour 1:30</p> <p>VIVA! & Gala Performance 7:30 <i>Frederic Rzewski, piano</i> \$</p>	<p>20</p> <p>Highlights Tours 1:30 and 2:30</p> <p>Lecture 2:30 <i>Diplomacy, Curiosity, and Early Native American Art from the Great Lakes</i> Ruth Phillips</p>
<p>21</p> <p>Highlights Tour 1:30</p> <p>Film 1:30 <i>Four Seasons Lodge</i> \$</p> <p>Exhibition Tour 2:30 <i>Art of the American Indians</i></p>	<p>22</p> <p>Museum closed</p>	<p>23</p> <p>Highlights Tour 1:30</p>	<p>24</p> <p>Adult Studios begin 10:00 or 6:00 <i>Drawing Figure Sculpture and Paintings in the Galleries</i> \$</p> <p>Art in Focus 1:30 <i>Rembrandt and Turner</i></p> <p>Free Concert 7:00 Shaker Heights A Cappella Choir; Quire Cleveland; Heavenly Sounds of Grace</p>	<p>25</p> <p>Exhibition Tour 1:30 <i>Art of the American Indians</i></p>	<p>26</p> <p>Adult Studio Class begins 10:00 or 6:00 <i>Composition in Oil</i> \$</p> <p>Highlights Tour 1:30</p> <p>VIVA! & Gala Performance 7:30 <i>John Zorn New Masada Sextet</i> \$</p>	<p>27</p> <p>Native Resources Around the Circle 1:00 <i>Art of the American Indians</i> \$</p> <p>Highlights Tours 1:30 and 2:30</p>
<p>28</p> <p>Highlights Tour 1:30</p> <p>Film 1:30 <i>La Danse—The Paris Opera Ballet</i> \$</p> <p>Exhibition Tour 2:30 <i>Art of the American Indians</i></p>	<p>29</p> <p>Museum closed</p>	<p>30</p> <p>Highlights Tour 1:30</p>	<p>31</p> <p>Adult Studio Class begins 9:30 <i>Advanced Watercolor</i> \$</p> <p>Art in Focus 1:30 <i>Damien Hirst</i></p> <p>Adult Studio Classes begin 1:00 <i>Drawing</i>; 6:00 <i>Drawing in the Evening</i> \$</p> <p>Film 5:15 & 7:00 <i>Reel Injun</i> \$</p> <p>Free Concert 7:00 Karel Paukert; Sujatha Srinivasan; Bharatanatyam Dance; Beethoven's Septet, Op. 20</p>	<p>William Kunstler: Disturbing the Universe Fri/12 and Sun/14</p> 		

APRIL

SUN 10-5

MON closed

TUE 10-5

WED 10-9

THU 10-5

FRI 10-9

SAT 10-5

⌘ Admission fee

Ⓡ Reservation required

Ⓣ Ticket required

Before Tomorrow
Fri/9 and Sun/11



1

Adult Studio Class begins 9:30 *Beginning Watercolor* ⌘

Exhibition Tour 1:30 *Art of the American Indians*

2

Highlights Tour 1:30

Film 7:00 *Barking Water* ⌘

Free Concert 7:00 *Cleveland Jazz Orchestra; Flamenco! Fairmount Spanish Dancers*
No art classes today

3

Highlights Tours 1:30 and 2:30

Film 1:30 *Barking Water* ⌘

Demonstration 1:30 *American Indian Crafts*

4

Highlights Tour 1:30

Exhibition Tour 2:30 *Art of the American Indians*

5

Museum closed

6

Highlights Tour 1:30

Nia Coffee House
6:00 Coventry Village Library

7

Art in Focus 1:30 *A Look at American Portraiture*

Book Club begins 1:30 *The Walking Boy*, by Lydia Kwa ⌘

Film 5:30 & 7:15 *Four Sheets to the Wind* ⌘

Art Conversation 6:30 Dean Yoder

VIVA! & Gala Performance 7:30 *Anssi Karttunen, cello* ⌘

8

Exhibition Tour 1:30

Art of the American Indians

9

Highlights Tour 1:30

Art Conversation 6:30 Arnold Tunstall

Cafe Bellas Artes 7:00

Film 7:00 *Before Tomorrow* ⌘

VIVA! & Gala Performance 7:30 *Romance de Tango* ⌘

10

Highlights Tours 1:30 and 2:30

Film 1:30 *Raiders of the Lost Ark*

Demonstration 1:30 *American Indian Crafts*

11

Highlights Tour 1:30

Film 1:30 *Before Tomorrow* ⌘

Exhibition Tour 2:30 *Art of the American Indians*

12

Museum closed

13

Highlights Tour 1:30

Nia Coffee House
6:00 Karamu House

14

Art in Focus 1:30 *Two Van Goghs*

Film 7:00 *Home* ⌘

Free Concert 7:00 *Baby Dee; Opera Cleveland Chorus; Louis Andriessen's Workers Union*

15

Exhibition Tour 1:30

Art of the American Indians

16

Highlights Tour 1:30

Film 7:00 *Home* ⌘

Free Concert 7:00 *Cleveland School of the Arts Choir; Roberto Ocasio Latin Jazz Project*

17

Native Resources Around the Circle

1:00 Western Reserve Historical Society ⌘

Highlights Tours 1:30 and 2:30

18

Highlights Tour 1:30

Art Cart 1:30 *American Indian Arts*

Film 1:30 *Yes, Miss Commander!*

Exhibition Tour 2:30 *Art of the American Indians*

19

Museum closed

20

Highlights Tour 1:30

Nia Coffee House
6:00 Coventry Village Library

21

Art in Focus 1:30 *Volatile Still-Lives*

Film 6:45 *Older Than America* ⌘

VIVA! & Gala Performance 7:30 *Royal Dramatic Theatre of Stockholm* ⌘

22

Exhibition Tour 1:30

Art of the American Indians

VIVA! & Gala Performance 7:30 *Stephen Scott's Bowed Piano Ensemble* ⌘

23

Highlights Tour 1:30

Film 7:00 *Older Than America* ⌘

24

Highlights Tours 1:30 and 2:30

Demonstration 1:30 *American Indian Crafts*

25

Highlights Tour 1:30

Film 1:00 *In the Land of the Head Hunters* ⌘

Exhibition Tour 2:30 *Art of the American Indians*

Lectures 2:30 *Native American Photography: Authorship and Representation*, Zig Jackson and W. Jackson Rushing

26

Museum closed

27

Highlights Tour 1:30

28

Art in Focus 1:30 *Mino da Fiesole and Auguste Rodin: Sculpture*

Film 7:00 *Alcatraz Is Not an Island* ⌘

Research Roadshow
7:00-8:30

Free Concert 7:00 *Heights High Barbershoppers; Oberlin Conservatory Jazz Ensemble; CIM Strings with Joel Smirnoff*

29

Exhibition Tour 1:30

Art of the American Indians

30

Highlights Tour 1:30

Film 7:00 *Bluebeard* ⌘

Free Concert 7:00 *St. Ignatius Cat-o'-tonics; Continental Strings Tamburitza Orchestra; Harmonia with Hungarian Scout Folk Ensemble*

The Ferns

(detail) about 1904. Scee Bryant Possock (Washoe, Carson Valley, Nevada, about 1858-1918). Thaw Collection, Fenimore Art Museum, Cooperstown, New York, T0752. Photograph by John Bigelow Taylor





THE CLEVELAND MUSEUM OF ART

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216-707-2333

Special Events

216-707-2141

Ingalls Library Hours

Tuesday–Friday
10:00–5:00

Wednesday until
9:00. Reference desk:
216-707-2530

Parking Garage

\$5 for 15 minutes to
2.5 hours;
\$1 per 30 minutes
thereafter to \$10
max. \$5 after 5:00



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JOHN ZORN P. 8



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